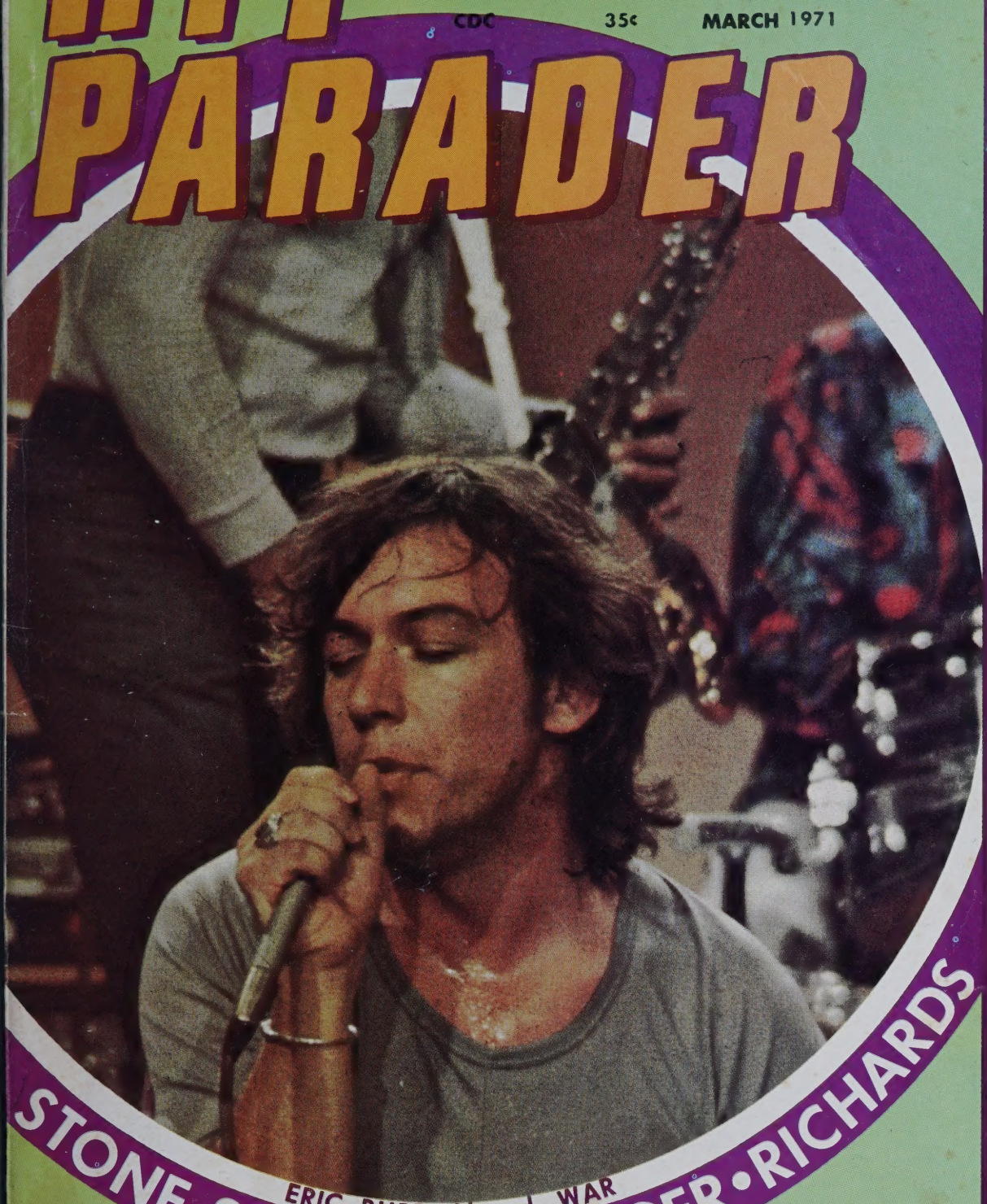
HIT PARADER

RINGO IN AMERICA

ERIC CLAPTON

CDC 35¢ MARCH 1971



STONE SECTION: JAGGER • RICHARDS

ERIC BURDON and WAR

SLY & THE FAMILY STONE

JOHN PHILLIPS

EDWIN STARR

CHICAGO • LEON RUSSELL

EXCLUSIVE

ALL THE WORDS

TO HIT SONGS

YOU DON'T HAVE TO SAY YOU LOVE ME

PATCH IT UP

HEAVEN HELP US ALL

I JUST DON'T KNOW WHAT TO DO WITH MYSELF

GYPSY WOMAN

I THINK I LOVE YOU

SIMPLY CALL IT LOVE

ONLY LOVE CAN BREAK YOUR HEART

ONE LESS BELL TO ANSWER

BEAUCOUPS OF BLUES

I'M NOT MY BROTHER'S KEEPER

STONED LOVE

IT DON'T MATTER TO ME

MAMA, MAMA

BE MY BABY

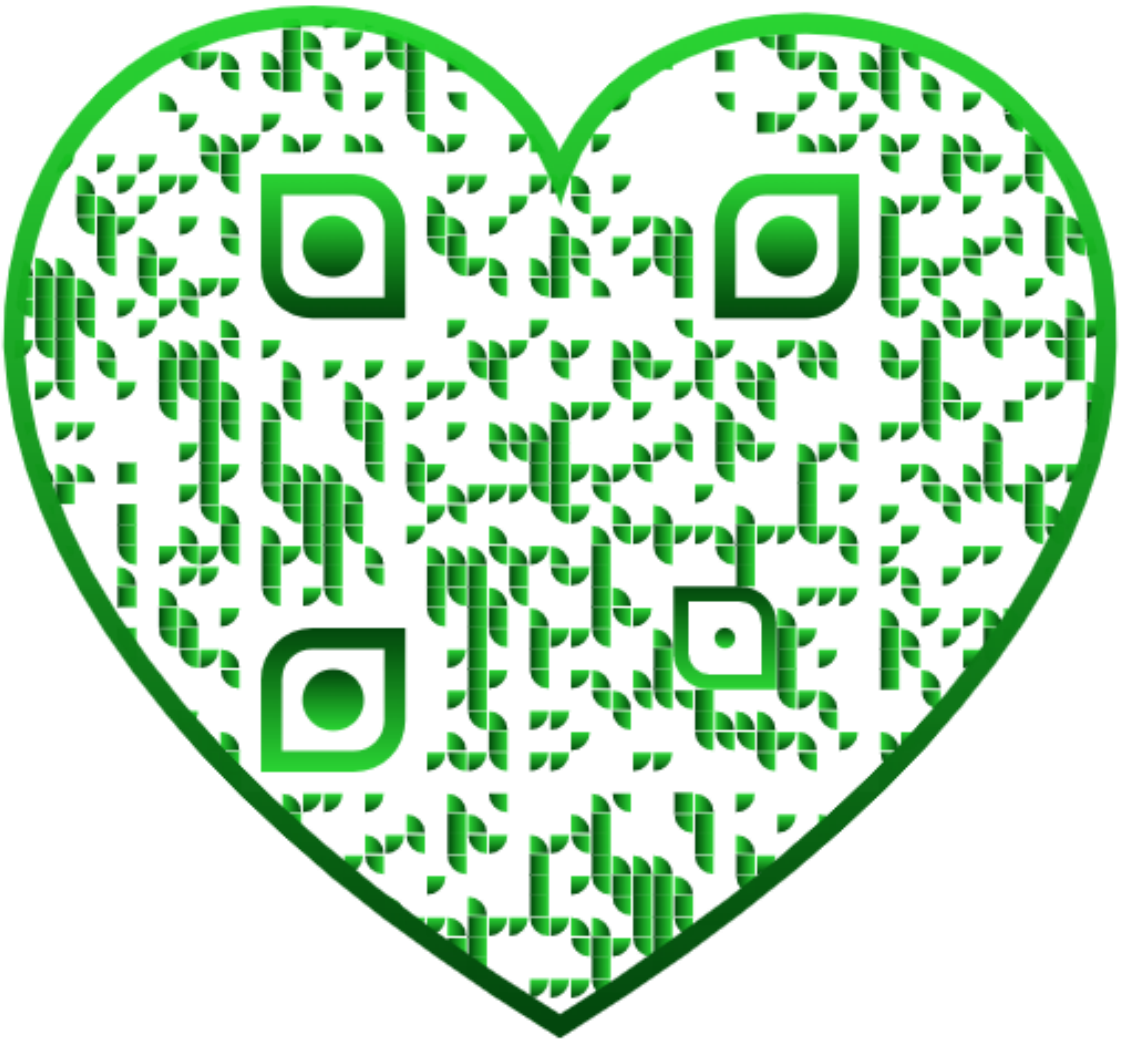
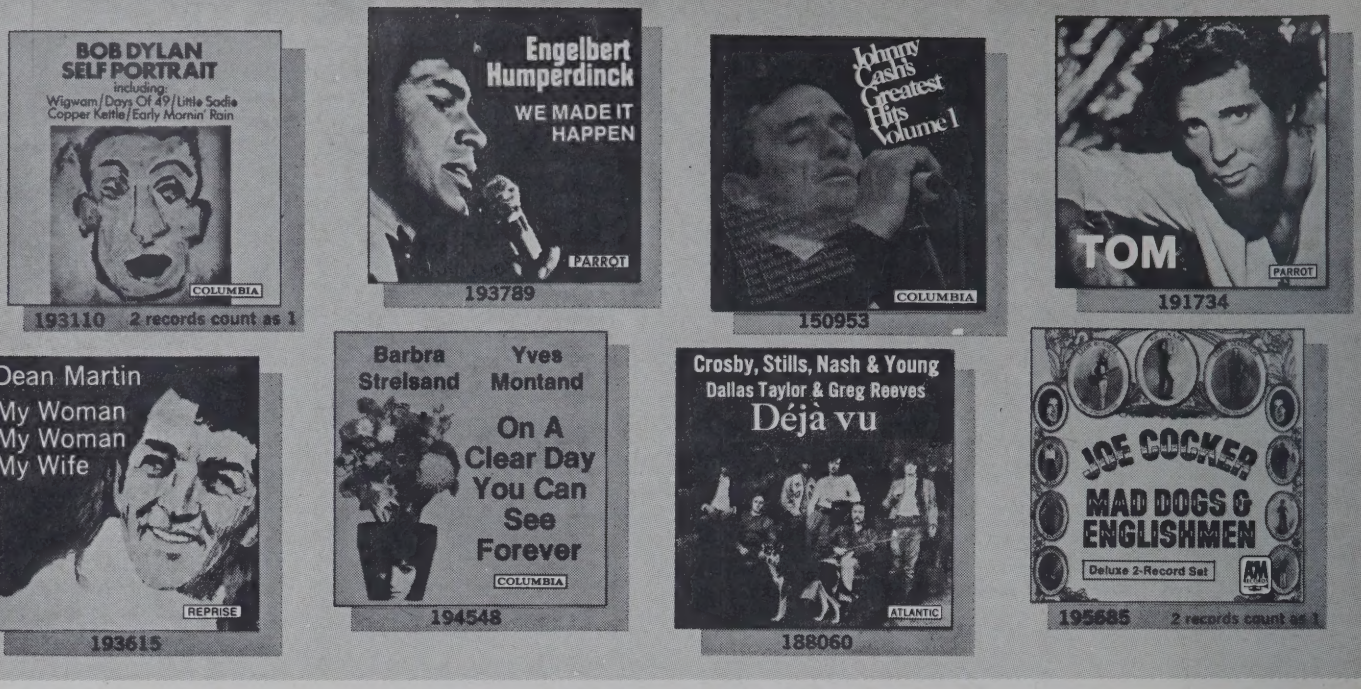
THE TEARS OF A CLOWN

SHARE THE LAND

TIME WAITS FOR NO ONE

HEED THE CALL

I AM SOMEBODY



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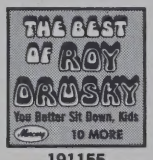

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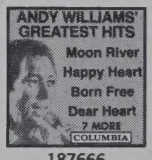

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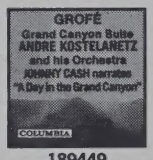

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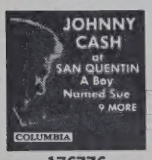

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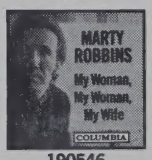

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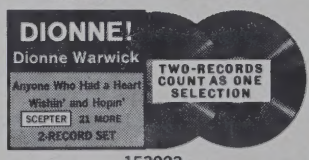

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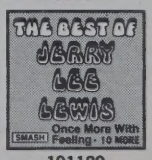

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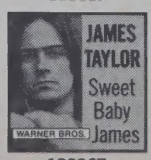

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193805

191742

193284

193243

188227

182238

180281

194233

186270

186353

185850

187930

186809

191809

184804

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State..... Zip.....

Do You Have A Telephone? (Check One) ☐ YES . . ☐ NO

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NOO-6/6Z

hit Parader....

MARCH 1971

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6/THE SCENE *Singles are getting longer*
8/RIGHT ON TV *show for the music scene*
11/SLY & THE FAMILY STONE *Interview with interludes*
14/CAROLE KING *Happiness in Los Angeles*
17/RINGO STARR *With the Nashville cats*
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44/WE READ YOUR MAIL *Every day....every night*
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56/JANIS JOPLIN *In Memoriam*
58/NEW STARS ON THE HORIZON *If, Mashmakhan, Mother Earth*
64/COMMUNICATION *Civilizing*

COMPLETE INDEX TO HIT SONGS ON PAGE 28

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PARADE OF SONG HITS

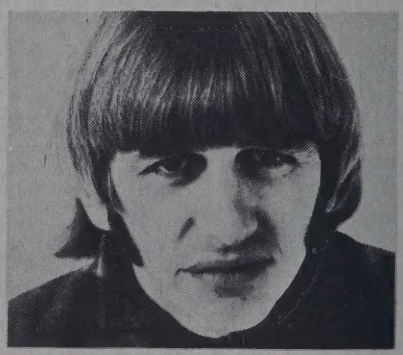
•YOU DON'T HAVE TO SAY YOU LOVE ME

By Elvis Presley

•STONED LOVE

By The Supremes

•BEAUCOUPS OF BLUES

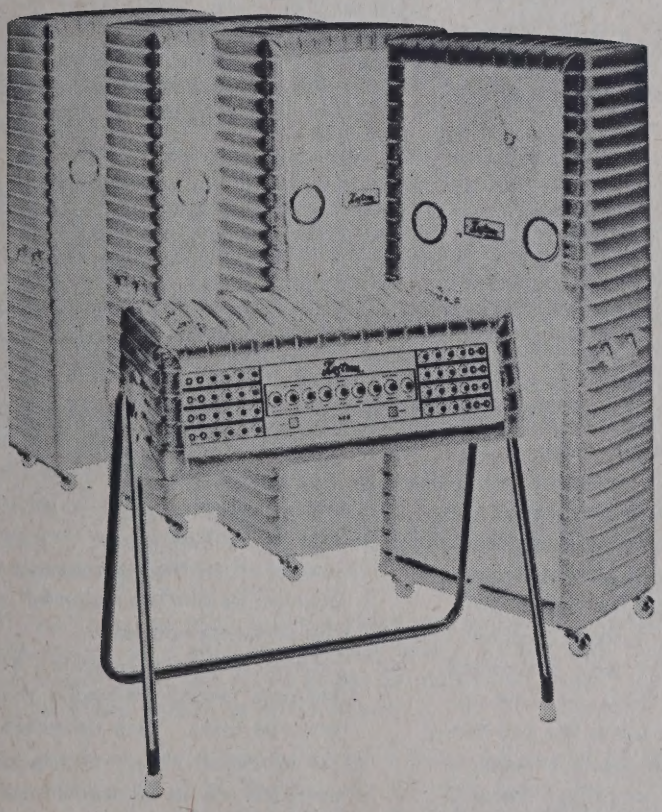


By Ringo Starr

OVER 35 TOP TUNES

COMPLETE SONG INDEX ON PAGE 28

The Ultimate



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Eleganza

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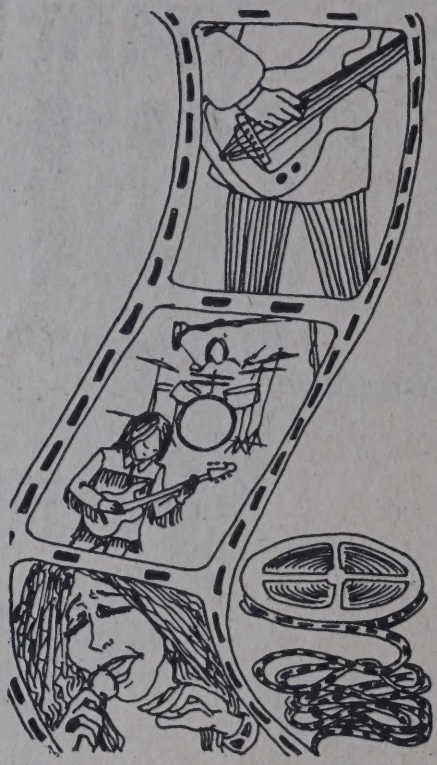
the scene



Singles are apparently giving more value for money these days in terms of playing time – a fact greeted with dismay by people who set the pattern for Top 40 radio and the people who get their money from juke boxes around the country.

To them longer playing time means lost loot.

Back in the rockin' Fifties and Sixties the average time for your average Top Ten single was just around two and a half minutes. Everybody producing the records worked hard to get it all together within this time limit and some (Phil Spector for just one example) achieved miracles of compression.

There was occasionally some monster outcry from the record buyer when some record literally gave short measure timewise, like the famous Dave Clark Five single, "I Like It Like That." Dave liked it short: only one minute and 38 seconds. Gary Lewis and several others were under the two minute mark but obviously it was not really harming anything because these singles got the airplay and made the magic Top Ten table. Radio people and juke box people loved them.

But in the 1970's with the rock revolution firmly entrenched and great strides made in the album market, you are getting the three minute single as a matter of course. The standard measure.

And a lot of the top singles today go way over the three and a half minute mark.

Remember the Temptations' "Ball of Confusion?" That was over four minutes, probably because it had a story to tell, and was a big hit for the Motown group. The Carpenters, Melanie, the Edwin Hawkins Singers all gave playing time value on chart singles. Nothing like the Dells, of course, who went wild a couple of years back with a maverick single, "Stay in My Mind" which stayed on your turntable for six minutes and 11 seconds. And it was Top Ten material.

Length though doesn't always have the advantage. Sometimes a diskjockey working a tight format, crowded with jingles, will truncate the long single, talk all over it at the beginning or end, or even receive from the record company a "censored-to-fit" special single. Artists, producers and people at the creative end don't like this but recognize the commercial factors involved. They don't protest too much.

Playing time increase is probably a reflection of the fact that album tracks are getting more extended anyway. Buy one of those reissue albums from the Thirties or Forties and you find yourself with seven or eight cuts on EACH side.

On many albums recorded for today's market you will find eight cuts covering both sides. Or in the singular case of Isaac Hayes, less – Isaac is a man who obviously likes to get his thing together in around 11 minutes. And we are talking about material presented for the rock or soul market – not the specialized jazz or classical field when extended works are necessary and usual.

Chief complainers about the playing time length are really the juke box operators. One estimated that the increased time, meaning less records played on his machine, meant a loss of around $1500 over one year. Their complaining time is likely to get longer! □

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RIGHT ON
TV Show For The Music Scene

Music, the kind of music that has created the whole rock and soul industry, has a hard time on television.

It is squashed on to late night television talk shows between the Hollywood actor pushing his film and the Vegas comic promoting his show. One number is squeezed out, there is no chance to get either message or self across to the public. And before they are allowed this dubious privilege, the singer or group is usually established (a couple of big hits, at least). New talent has no chance.

On the other channel, the music-variety shows don't treat rock or soul with much better grace. The act is presented as part of the show, true, but more often than not it gets saddled with arty direction or clever, clever skits.

How many times have you seen a couple jumping slow motioned, around a field like a Clairol advert, while a group performs in the studio? Or worse, the comic doing sight gags that completely distract you from what's going on in the studio. For all this cutaway filing, they would be better off merely presenting a record.

It gets better when you get to the television record shows, but they are geared directly to the records, everybody lip-syncs and there are people aimlessly dancing around. Also it's usually one hit record, the flipside and then off for any group or singer.

Which is what makes RIGHT ON so interesting.

It is a successful show -- seen in 84 cities and it's geared to the music scene — not a comic or master of ceremonies from outside of music (a safe name for audience insurance) to be seen.

Eric Burdon -- introduces War on Scene '70

Dion – room to move on Scene '70

Take a typical show. There's Wilson Pickett, really part of the show as a guest host. He has had a hand in picking the talent in the one hour long production. He himself has time to stretch out and do his numbers.

On this bill there is Illustration (rock-jazz), the New York Rock Ensemble, Evie Sands and Tommy Roe, the Listen My Brother Girls and Listen My Brother Men. And Michael Wadleigh, who brought along and talked about scenes from his film of "Woodstock".

In short a balanced intelligent bill, featuring strong names, newcomers and various kinds of music that make up the scene today.

RIGHT ON is like this.

You have Eric Burdon and War, James Brown, Oliver, and Melanie, Jerry Butler and Kenny Rodgers and the First Edition, Major Lance and Janis Ian, Dion and Sonny Til, Andy Kim and Sam's Soul Revue, Mac Davis and Dorothy Morrison, Ritchie Havens and Tiny Tim, Frankie Avalon and the Chambers Brothers, Cowsills and King Curtis, Gene Chandler and Tommy James. And so on right through the whole year that the show has been set to run.

RIGHT ON recently switched to the guest host format because it was found by the producers that by doing this, allowing the host a lot of freedom, it turned the programs into actual hour long specials.

Betty Sperber is the producer of RIGHT ON. She says: "Like nearly all the people behind the scenes of the series, we have been connected with the music end of the business. We are music rather than TV oriented – the people who choose the talent are music people, not one who has been ordered to do a music show after a year on a game show, or a news documentary."

Mrs. Sperber started off as personal assistant to Curtis Knight and the Squires (when one Squire was in fact Jimi Hendrix) the Wild Ones (with Jordon Christopher) and the Crests before forming her own agency, Action Talents, which

(continued on page 60)

SLY AND FAMILY STONE -- People just...

SLY STONE
Interview with Interludes

Apart from helping to redirect the contemporary concept of Black music 26 year old Sylvester Stewart – or to be more explicit, Sly of the Family Stone – has emerged as one of the most controversial figures on the current music scene.

There is his overt demonstrative appeal to audiences, and the group has an alleged reputation for lateness and

failure to show up for gigs, while their track record for cancelled appearances is on the increase.

We sent to see the "ringleader" Sly himself.

Starting up our informal little chat proved a little awkward with many pregnant pauses. Then, after playing a kind of verbal ping pong, which included probing each other's characters like strangers sometimes do, we found a common ground and settled down to try and sort out some of the controversy that has enshrouded him. . .

HIT PARADER: You were generally blamed for the Chicago pop riots. Members of both Bread and Chicago speak badly of the incident. What is your side of the story?

SLY: I was six blocks from the concert with an escort when we stopped. I didn't know what was happening. I had no control over what happened. I was on my way to the free concert but we just turned around and went back. They (the escorts) said it wasn't safe to go any nearer.

HIT PARADER: What about the allegations that you constantly turn up very late for appearances ?

SLY: As far as I am concerned I am always there on time. It's not my fault that promoters alter the times of my appearances.

HIT PARADER: You have been getting a lot of adverse publicity lately. Does it bother you at all ?

SLY: No. . . .I don't think people take notice of it. You get this much Press (holds his hands a foot or so above the other) and this much good (holds his fingers two inches apart) and that compensates for all the rest. People take notice of the good. It doesn't bother me or hurt me what people write. Most of it isn't the truth.

HIT PARADER: Your music is highly individual. Do you base it on anything in particular?

SLY: Truth.

HIT PARADER: How about the rhythms ?

SLY: Truth. . .just truth.

. . .take notice of the good. . .

..It compensates for the rest

(Interlude One. Sly disappears into another room re-emerging moments later with a portable stereo tape recorder and numerous reels of tape. "I'd like you to listen to some things I've been doing," he said letting the tapes roll at full blast. "This is called "Life And Death" and it's by a guy called Joe Hicks." We asked if he was the Otis Redding imitator who had once toured with the Beach Boys. Sly laughed and said: "Yes. The same one. When I saw him I went right up to him and told him he shouldn't be doing what he was doing. Finally after a long time he agreed to this and this is the result. Next came a track by the Little Sister group with lines like . . ."If it feels good, do it, do, it's all right, do it, do it." Repeated over and over. "It 's my little sister, she's so good it frightens me," commented Sly. Then back to the interview).

HIT PARADER: Do you think your lengthy sequence in the film of "Woodstock" will help you achieve world wide fame ?

SLY: I really don't know. I haven't seen the film.

HIT PARADER: Is there any reason for this ?

SLY: Well, I know what I'll look like on the screen. (However, he did inquire what the sequence looked like!)

HIT PARADER: Do you think you'll eventually go and see it ?

SLY: Perhaps.

HIT PARADER: As an individual and as a band you have achieved a great deal. Have you any unfulfilled ambitions ?

SLY: I don't know what my ambition is, for I may never achieve it. I may never reach the point where I'm satisfied. I may know the moment when, and if, it eventually comes. Or I may never know it.

(Interlude Two: A number of people arrive to measure Sly for some rather outlandish stage costumes. As he was being measured up, he proclaimed: "I want a combination of red, black and white for the whole thing and that includes the armbands and boots")

HIT PARADER: What's the significance of those three colors ?

SLY: Red stands for blood that gives life. Black is the opposite. In fact, this is what all color blends into when they are all mixed together. White. . . is a non - color. It's purity. I don't know if these colors will look good together but that's how I want them. ☐ Richard Green and Roy Carr.

CAROLE KING
Finding Happiness In Los Angeles

Carole King, a most natural writer, now singer

In the beginning, there was rhythm & blues, country music and an early hybrid of the two, rockabilly. For the first half decade of the rock & roll era, those three forms proved more than sufficient to keep a nation jumping to the beat that seemed to be pouring out of every crevice in America. As many parents would insist, there really was no way of getting away from the musical madness that a lonely generation of teenagers clasped to its bosom in an unsuccessful attempt to keep up with the quickly changing world around them.

Although early rock, for the most part, was performed by the teenagers who devoured it, it was usually written by an unusual assortment of non-teeners, including an interesting group of record company execs on the order of George Goldner, Ahmet Ertegun, Berry Gordy and Jerry Wexler. Another source of adolescent rock were the old-time blues artists, people like Arthur 'Big Boy' Crudup and Otis Blackwell, who lent their blues to others for the bleaching process which would turn them into a lighter shade of teen bop.

During the late 50's, the only really successful rock writing team was Jerry Leiber and Mike Stoller, who turned out hits by the chartful for such artists as Elvis, the Coasters, the Drifters, the Cheers and many others. Several other artists, most notably Paul Anka, Neil Sedaka and Buddy Holly, were able to turn out enough material to supply their own needs, but had little left over for anybody else (although Sedaka and his partner, Howard Greenfield, also came up with a few Connie Francis hits). By the early 1960's a new force emerged onto the rock scene as many former members of the audience looked to the growing music business as a source of livelihood and became songwriters.

Some of the old time music publishers recognized the rising importance of the new writers, but it was RCA producer Al Nevins, a former member of the Three Suns, and novice Don Kirschner, who became the prime movers behind Rock Pan Alley. The duo teamed to form Aldon Music and signed such young writers as Neil Sedaka and Howard Greenfield, Barry Mann and Cynthia Weil, Art Wayne, and a young couple from Brooklyn, Gerry Goffin and Carole King. These writers accounted for a lion's share of the hit market and have all gone on to maintain or increase their success and involvement in the music industry. We could have written an interesting story on any of them, but because of her re-entrance into the world of the singer, this story is about Carole King.

"Carole King is her own person. She does not like biographies - she likes McCartney and Lennon, Leon Russell, almost all musi-

cians, and loves James Taylor. Almost everybody loves Carole King. And she probably wrote one of your favorite songs." The source of the preceeding quote is unknown, but it was found, along with one of the few existing pictures of Carole, in a magazine advertisement from Ode 70 Records and is surprisingly accurate. Carole in person is a relatively quiet young lady, far removed from the typecast character of 'chick singer.'

"The first time I met Carole," recalls Art Wayne, now running a highly successful publishing operation, "she just really flipped me out. I met her about three or four months before she had her first hit, but even in the beginning her talent just seemed to be right there. Carol was always very unassuming. You'd think she just stepped off a subway anytime you'd meet her."

"All of a sudden," continues Wayne, "they were bringing different kinds of music into the Top Forty market. At that time, a song like "Will You Love Me Tomorrow' (the first really big Goffin-King hit) was built on a chord structure that was far superior to the ordinary rock and roll chords that had been in common use. Carol also helped arrange the string line on 'Will You Love...' and introduced the first symphonic cellists into rock. "It was her first arranging gig and it led to a lot more. Some people say she was instrumental in changing Bobby Vee's vocal style from the Buddy Holly imitation he used on his first few records to the more individual style he displayed starting with 'Take Good Care Of My Baby' (another Goffin-King song). In any event, Carol made the best song demos of anybody at that time. She did all the background voices herself and producers would usually have her at their sessions."

Along with some of the other writers in the Aldon stable, Carole and Gerry got involved with Dimension Records, a subsid firm, as producers. "Gerry was the one who was actually producing," remembers Carole. "I was just doing whatever it is that you do inside the studio while he did it, like getting the background voices together and running around from guitar player to guitar player trying to get them together. Gerry did some of that too, but mainly he was in the booth and I was in the studio."

Their first hit as producers was one of the classic records of rock and it came equipped with one of the classic stories of rock as well. The record was 'The Loco-motion,' and the artist was Little Eva. Prior to becoming a recording star, Eva was (and Carole still claims that it was the truth) a maid for Carole and Gerry.

Although Carole remembers "Will You Love Me Tomorrow" as the first really big hit, she also readily admits that there are many of her old songs that she's since put out of her mind because they don't stand the test of time, so it's possible that there was a Goffin-King hit before the Shirelles. One thing is for certain, there have been an awful lot of Goffin-King hits since. Some of the other hits from that 'early' period (pre-Beatles) include such classics as Gene Pitney's "Every Breath I Take", Steve Lawrence's "Go Away Little Girl", two hits by the Cookies, also produced by the team, "Chains" and "Don't Say Nothin' Bad (About My Baby)"; three hits for the Drifters, "Up On The Roof," "Some Kind Of Wonderful," and "When My Little Girl Is Smiling;" 'The Everly Brothers' "Crying In The Rain" (which was written with Howard Greenfield instead of Gerry); Tony Orlando's "Halfway To Paradise"; Freddie Scott's "Hey Girl"; The Chiffon's "One Fine Day"; and Bobby Vee's "Run To Him" and "Sharing You". Not a bad collection at that, and to tell the truth, we've left quite a few out.

"After all those," Carole recalls, "we just sort of came to a general standstill. I suppose we just weren't into doing the same thing. We were looking for new directions to grow and do things. The Beatles came on the scene and a whole bunch of new things, new ways of doing things came with them. Things were fresher, rawer, realer, and we just laid back and watched what was happening and tried to learn from it. Then, we went back to work."

Some of the songs that Carole and Gerry came back to work with included Aretha's "A Natural Woman" (with title contributed by Jerry Wexler); the Byrds' "Goin' Back" and "I Was Not Born To Follow" and such often recorded songs as "So Much Love" (in the very first, Al Kooper-led Blood, Sweat & Tears LP), "I Can't Make It Alone," "Don't Forget About Me," and "Yours Until Tomorrow."

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Carole's album on Ode 70, simply titled "Writer: Carole King," is her third fling at singing. Her first, many, many years ago, resulted in a Top 20 record, "It Might As Well Rain Until September," without the usual sort of promotion that was common at that time, including the almost mandatory appearances on every local Bandstand imitation. "I suppose if we had gone out and plugged the record it might have gone Top 10," says Carole now, and you can tell by her voice that if she had to do it all over again, she'd do the same thing. Nothing. For Carole is primarily a songwriter and has very little ambition in other directions.

"I don't want to be a star with a capital 'S', I don't really want much more than I have. The main reason I put out an album is because it's the fastest way to get my new songs out there to the public. I don't consider myself a singer. I can sing well enough to sing my songs. Aretha Franklin is a singer, Laura Nyro is a singer (and one who has recorded a Goffin-King song herself; "Up On The Roof"). Gerry Goffin is not a singer in that sense at all. His tones are not like what you would call pretty tones or anything, but there's more feeling coming out of one note that he sings than there is in a lot of people who consider themselves singers because they can control their vibrato and do all that stuff."

Carole and Gerry are both living out in California now, but not together. Somewhere along the line, the communication broke down a little bit and the marriage dissolved. Gerry has his own recording studio now and is still very involved in writing new songs and he has still been writing with Carole. "I can see where writing together is another form of communication and expression," says Carole analytically, "and if a married couple is so inclined to do that sort of thing, and one is musical and the other is handy with words, it's a very logical means of communication, another way of getting it together. I've also seen a lot of unsuccessful writing done that way. It's also very hard to maintain a marriage under those circumstances."

Carole made an earlier attempt to join the progressive music school about two years ago, when she became involved with a group christened The City. The album, also on Ode, was not very successful, neither critically or financially but Carole sort of likes it anyway. "I think you could call it 'Writer: Carole King, Vol. 1. I think the new LP is very similar to it, but of course, there has been growth. The new album is tighter, more polished, surer, confident. One thing about the City album is that I don't think we all had very much of a chance to figure out what concept we wanted. There were a lot of us contributing concepts."

"Lou Adler is another thing. We haven't even discussed Lou, but that's worth discussing. He used to be with Donnie (Kirschner, who, if we haven't mentioned, is the man behind the early Monkees sound and the Archies) as Alson Music's West Coast representative. That's how I first got to meet him. And then, he made it with the Mamas and the Papas. Pretty much of everything he does is really in good taste. He always does it with a little sense of humor. But he's not a pusher, he's not a hype artist. Plus, he knows commercial songs and he's got a bit more taste than somebody who's just talking about 'I want something commercial that will sell.' I'm very happy with him. I just went right to him, he was the only person out here I could think of to go to to record me, and said 'Let's record,' and he said 'Sure,' and he produced the City

album. Lou didn't produce this new album because he was out making movies ('Brewster McCloud')."

Carole King first popped back into the musical picture when she made an unannounced appearance at the Troubadour, playing piano with James Taylor. James returned the favor by playing acoustic guitar on Carole's new album and adding some vocal background. If plans work out, the two will share the stage at the Troubadour and several other important contemporary clubs in a sort of musical review. "I got involved with James through the guitar player, Danny Kortchmar, who's on my album. He used to be in a group with James back in the days...that period around 1965 when we were laying back and watching things happen. All these people were just looking at the Beatles and saying, 'I want to be a Beatle' and forming groups and playing all around New York. Charlie (Larkey, bass player on Carole's album and as of last September, Carole's husband) was in one group called the Middle Class which we were doing some work with, and Danny was in another group called the Flying Machine with James and Joel (O'Brien, drummer on Carole's album) and various bass players. They broke up after knocking around New York City, which got to be a tremendous drag, as you must know if you were on the scene at all, just groups playing discotheques, and it got everybody crazy if they had any talent at all. So, the group broke up and James went to London, where Peter Asher fell into him and made the Apple album. When James came over here, he fell into Danny again, and also fell into me. We played together right off... we could play inside each other's minds because of our common musical background and the common friends we'd played with."

As a little sidenote, it might be interesting to mention that Charley, Danny and Joe, who grooved together so well on Carole's album, went out and found a regular chick singer and formed a group called Jo Mama, which was promptly signed by Atlantic. Carole thinks the new girl is "just fine, she's got chops!"

* * * * * * * * * * * *

Carole King is a writer. She's been doing it, and doing it successfully, for more than ten years. For most of that decade, she contented herself with adding music to Gerry's lyrics. During the last year, she also started adding music to lyrics by Toni Stern (two examples of that team up are in the 'Writer' album). Before she met Gerry, she was writing alone, but not very successfully; now, for various reasons, she's starting to write alone again.

"I've tried writing Dylan-type words, or words like Gerry might have written, and I found I can't do it as well as they do, so I don't. At the moment, I seem to be writing in a Motown-type vein. Motown things have the sort of lyric which is about love situations or not-too-heavy life situations; the sort of poetry that likens things to nature. That sort of song comes well to me, it feels more natural for me to be doing it." Natural is the key word here. Don Kirschner used to refer to Carole as the most natural writer he knew.

"I never had to be very lyric conscious. I've become lyric conscious since I did the City album. Gerry was really so good at it, and he was more the one to marry the lyrics and the music, that I just did what I could. I always had a sense of the sounds of the words, but not of the meanings. I could tell how to phrase things, I could tell if the syllables worked, if the sentence was too jammed full of words, and I could edit lyrics in that way, but I never really got a sense of the meanings till recently."

"I consider a successful song one that turns on an emotion. It's making them react, want to listen and enjoy listening. There are many reasons why a song can be successful. In some songs it's simply the sounds. On Motown records, for example, the sound is more important than the meaning, and you are very conscious of exactly where they've put the Oooh and Oh and Baby. On other records it's the meaning, or the music or the beat or the performance. These are all facets of the songs. To me, the emphasis on 'Come Together' is the sound. With Dylan that element is very present, but I don't think he concentrates on anything, he just seems to spew out. . .things, I guess, though, that he tries to concentrate on what he's trying to say, he has an idea in his mind....oh, who knows what he does?"

What does Carole King do? Does she believe that a songwriter should write songs only from experience? "Writing your own feelings is one way to write, but that's not necessarily the best. Anything you write, though, is going to reflect some part of you and that's one reason that, in the past, if I ever could have written lyrics, I never especially cared to; that's very revealing. I like to write songs and you can write about something that is not part of your life directly. If I write about a love situation, a triangle situation which I'm not now in or have ever been, I can still think how I might feel or visualize how somebody else is feeling. If I can turn that into a song, what's the difference. It's not unnatural and it's not an effort to be commercial...if you're saying something, and it doesn't have to be anything heavy, that's enough justification for the birth of a song. You take a song like Smokey Robinson's 'My Girl. That song is nothing heavy, and who knows or who cares if Smokey was feeling that way when he wrote it, it doesn't matter. It just made you feel real good to listen to that song cause you knew that somebody was feeling that way, and maybe even you were feeling that way."

What does a songwriter experience when she hears a recording of her song? Can she objectively judge the quality of the record, keep from comparing the finished product with the way she might have produced it herself? Can the record turn out even better than the writer had envisioned? The answer to that last question, according to Carole, is yes. "The nice thing about a song is that it has the potential to grow after it leaves your head. If it's a good song, almost anything can be done with it. You could also ruin it, but that's pretty hard. It's always nice when somebody thinks enough of a song to do it. If they don't do a terrific job, or if it doesn't get to be a hit, then it's okay. But that's one reason why I did make a record, or two records, and will continue to make records: I like to go into the studio and be able to hear a song coming back to me the way I heard it when I wrote it, the way I wanted to hear it done. One way I wanted to hear it done, at least, and then people do it in different ways. Like 'Heigh-Di-Ho.' where Blood, Sweat and Tears does a different version than I did with The City, And Aretha Franklin's version of 'Natural Woman' was different from my piano and voice demo."

Before we said goodbye, and watched Carole loping around the vast A&M Records lot like a happy gazelle, we asked her if there was anything else that we should know about her: "What else about Carole King? Carole King has two little girls, 8 and 10. They're not only listening to the songs I write, they're writing songs themselves. It's beautiful, but very scary. It's beautiful because I don't feel in the least bit threatened, I just love it. It's scary because they're still so young and they can do it so well and I hope that they can stay children long enough so that they can get everything out of being children. I try not to sit down and work with them, but sometimes they ask for my help, and actually, they helped me one night. I played them a new song I wrote because it was like a fairy tale and we were sitting around not doing very much of anything and I felt like playing it for them. There was one line I didn't like and they helped me with the line. I'm their mother and they're my children and when they get ready to do stuff, if I can help them I will, but not before they're really ready."

And that, dear friends, is the story of Writer: Carole King. The next chapter can be found on the album of the same name.
☐Allan Rinde

RINGO IN NASHVILLE

With The Beatles' Nashville Cat

Pete Drake appears to be the Beatles' house trained Nashville cat. Ringo Starr arrived in Nasville a couple of months ago with Pete producing and playing. Pete also packed his steel guitar and flew into London at the request of George Harrison to work on George's own solo album.

Pete arranged the Nashville visit for Ringo -- he recorded at the Music City Recorders Studio Inc. there and stayed, holed away, at the Ramada Inn rarely venturing forth apart from going to the studio.

There was one trip, 20 miles out of Nashville to Mount Juliet to visit the farm owned by Nashville group, Mother Earth, all 655 acres of it including a creek -- crik -- and a small herd of Black Angus cattle.

Ringo did a photo session there for the cover of his country music album, running and jumping about and professing a fear of snakes that he thought might be lurking in the long grass.

Ringo kept to his hotel room, meals brought in, a preference for cheese sandwiches over hamburgers, listening to tapes of the material for the album provided, again,

by Pete. Pete also dealt with any fan enthusiasm that cropped up during Ringo's visit. This was a working visit for Mr. Starr, no distractions. Not even when a local disc jockey threatened Pete with: "If my kids don't come to this session -- I'm not gonna play any of your records on my show." Pete also has his own Nashville - based record label, Stop Records.

To stop any signs of emotional behavior on the part of Ringo enthusiasts, Pete arranged for the plane arriving at Nashville's airport to taxi to the far part of the airfield where a chauffeur driven car took him to the hotel.

Why Pete Drake?

Probably because Pete is one of the few -- and the first -- country musicians to realize the need for a cross over between all types of music and particularly between country and present day rock.

Said Pete: "I guess I've got a freedom of attitude that makes it possible for me to work with such a variety of artists in a variety of ways. I was very happy to get the job producing Ringo's album -- there are really no boundaries in music. The only thing that matters is the quality of the performance."

Apart from his own group, Pete is one of Nashville's busiest session men. Consider his credits: he worked on the celebrated Bob Dylan 'country' albums, "Nashville Skyline," "John Wesley Harding" and "Self Portrait." Every Elvis Presley session for the past three years has had the distinctive sound of Pete's steel guitar and also the sound track for a couple of Presley movies. Joan Baez used Pete for her Nashville albums -- the last three of them. Now there's Harrison and Starr.

"We took three days -- six sessions in all -- to complete Ringo's album," Pete commented. "First of all I got a call from George Harrison, I think he got my name from Bob Dylan, and went to England to work on George's LP. While I was there I got talking to Ringo and he said he wanted to do a country album.

"At first Ringo wanted me to stay on and work in London, or at least come back and do the job. But he wanted to book a month of studio time to do it and it was impossible for me to take so much time away from Nashville because of my other dates and my group and record label.

"So I said that Ringo should come and do the job in Nashville. Besides a month to complete the album was ridiculous -- I bet Ringo that we could do it in a few days and although there was complete disbelief on his face when I told him, he said he'd give it a try.

"I booked the musicians on the sessions and found that Ringo is very aware of the session scene in Nashville. Most of the guys were known and admired by him. I played pedal steel guitar, Buddy Herman and D.J. Fontana were on drums -- Fontana was with Presley in the early days and still works with him. Scotty Moore, another Presley man, is one of the owners of the studio.

PETE DRAKE -- arranged the sessions in Nashville for Mr. Starr

"We had Junior Huskey, bass, Charlie Daniels, Jerry Kennedy, Jerry Shook, Dave Kirby, and Jerry Reed all on guitars. Bill Keith took care of the dobro and steel guitar sounds, Jim Buchanan and Shorty Lavender were on fiddles and George Richey, piano.

"Everybody was a little nervous at the first session because there were about 17 musicians all present. Ringo had his lead sheet in his hand and I noticed he was trembling a little -- maybe he wasn't used to the way we hook it in Nashville on a recording session. But this cleared up quickly when we got down to playing.

"I suggested the music that we could use on the album and this was either rejected or got the okay from Ringo. Sorrels Pickard, Chuck Howard, Larry Kingston and Pete Maverick played the stuff for Ringo, got it down on tape. Sorrels has four numbers on the album and got himself a recording contract with Apple Records because Ringo was so impressed by him.

"All the material is country flavored -- there's one nice one called 'Fastest Growing Heartache In The West' Ringo turned in a couple of numbers himself, 'Nashville Freakout' and 'Coochy Coochy (Coo)' All the songs are published in Window Music Company's catalogue in America with Ringo getting the overseas rights for his newly organized music publishing firm.

"When Ringo took the tapes back to London and when he got back I received phone calls from the Beatles, Apple and Capitol Records -- all raving about them, particularly that the whole thing was wrapped up in three days of recording time. I guess we are used to working quickly here -- I reckon I spend around 2500 hours a year in the studio doing session work."

Pete also works with his own group the Mavericks, doing live gigs at the weekend. "Actually going on the road is one way I get some rest. We may travel a 1000 miles by bus to a date and that way I'm sure of getting at least six hours' sleep each way. But one interesting thing about my live dates is that, although we do a pure country show, I now see a smattering of rock oriented people in the crowd. I hate to hear them being called hippies because I don't think of them in such narrow terms. I think they come to see me due to the publicity over the Harrison and Ringo albums. My act hasn't changed at all but I'm getting recognition in other areas of music.

"I'm happy to see this change taking place. Music has been too categorized for my taste. Every type of music has something to offer and I don't think people should reject an entire sound." ☐Frank Simpson

The Quiet Launching of The New ERIC CLAPTON

DEREK'S DOMINOS, left to right, Eric Clapton, Bobby Whitlock, Jim Gordon, Carl Radle.

A new Eric Clapton band has been unveiled. Nearly a year since the last one which was launched. The one that literally stopped the Traffic in London and the one where no one was permitted to remain oblivious to the prolonged machinations of Eric's plans, first with Stevie and Ginger and then with Rick Grech. The publicity machine reached a fuse blowing climax at the stage when even Grandad, resting on the beach, knew about a group called Blind Faith, a new wonder discovery who were making their debut at a Great Sit-In in London's Hyde Park.

Any similarity between the last group and the new Clapton group is just that Eric has a new group. Nothing more.

No publicity. In fact, there was a good chance that the alert pop fan, never mind Grandad, had no idea three weeks after the band's initial appearance that a new Clapton group, gloriously named Derek and the Dominos, had been on the road, working and playing.

That's because Mr. Clapton wanted it that way.

Eric was talking in his manager's office about the new group.

"It was the absolute opposite of Blind Faith. That was very frightening, the Blind Faith thing, the show in the park and then straight off to huge places like the Forum in Los Angeles. I got very disenchanted with the big venues but it was all very trial and error, as it was with this new band.

ERIC CLAPTON – getting into it MORE

"What we planned for Blind Faith we did in good faith; it was only when we started doing it that we realized we were wrong."

Eric's send-off for the Dominos -- former Delaney and Bonnie back up men, Bobby Whitlock, organ/vocals, Jim Gordon, drums, Carl Radle, bass -- couldn't have been more different.

The first gig was at the Round House club in Dagenham, a suburb of London, and the rest of the tour was of a similar nature; the circuit for a group building up a reputation from scratch rather than one for a musician of Clapton's stature.

Explain Eric in a masterly understatement: "We hoped to work up to bigger things later. This way provided good exposure and is the best way to get a group band together. We could all stretch out more and get a better idea of what we sounded like in a club. In a concert the sound is difficult to judge. Also it's a lot more satisfying musically; the audiences were a lot more responsive than I remembered from the past."

In a crowded room containing, among others, Dominos Gordon and Whitlock, Eric was his usual amiable self, rattling off honest, brisk and to the point answers between jokes with the assembled company. It was hard to reconcile this with the popular representation of Clapton as the "lost soul" forever in search of his musical niche.

But then that is the image that he obviously doesn't want.

"Haven't I always seemed like that?" he replied when I put it to him. "Lots of people and the press have tried to pin that on me as an image but it is no more true of me than of anyone else. I mean, I could turn that back on you and ask you if all musicians aren't like that in some way or another."

He is, all the same, trying to dodge the personality cult.

"I thought I had with Blind Faith. That was the object. I thought the best way to do it was not to contribute over much and let the others set the pace and direction. Maybe it didn't work. I didn't get very far either with Delaney and Bonnie because some people in the audiences seemed to think it was my band and were shouting out song titles and getting nasty because I wasn't playing more.

"The way I see it now is to change the name to something like Derek and the Dominos and get into it MORE!"

To minimize the ever present danger that the band will find acceptance simply because it is his band, a clause is inserted into the group's contract which stipulates billing as "Derek and the Dominos" and no over use of Clapton's name as a crowd puller.

The band got started in June 1970.

Said Eric: "I had just come back from America after the Delaney and Bonnie tour and sat down in a state of confusion for some time with no particular plans or whatever. Bobby (Whitlock) had left Delaney and Bonnie and came to England as an instinctive move and it all started rolling from there. It amazed me how much work we got through considering that we were only rehearsing for a month of the time before we played our first gig."

Their actual first engagement, as opposed to the first date on the first tour, was at the Lyceum Ballroom in London, which some brave souls at that time were trying to turn into a Fillmore of London. They played there briefly and went into hibernation. It was Tony Ashton, of Ashton, Gardner and Dyke, who came up with the joke name as Clapton's band were sitting backstage at the Lyceum wondering what to call themselves.

JIM GORDON – drummer and Los Angeles session man

Dave Mason was in the line up then but split to go back to the States and work on his own solo album, "Alone Together", and to make an unlikely teaming with Mama Cass Elliot. His album was doing well, explained Eric, and he wanted at that time to get a tour together.

Following the Lyceum date the band made enormous strides, thought Eric and anyone who thought that Eric Clapton's solo album bore a destructively heavy influence of Delaney and Bonnie will be glad to note that with the Dominos on the road Eric was, without doubt, physically and musically, the leader.

I heard the group at the celebrated Marquee Club in London and later at the smaller Speakeasy after hours club. It was good to see Eric spreading out more on guitar than he had done previously. His singing too, despite occasions when it had to strain, came over far more naturally and unforced than it ever did on record.

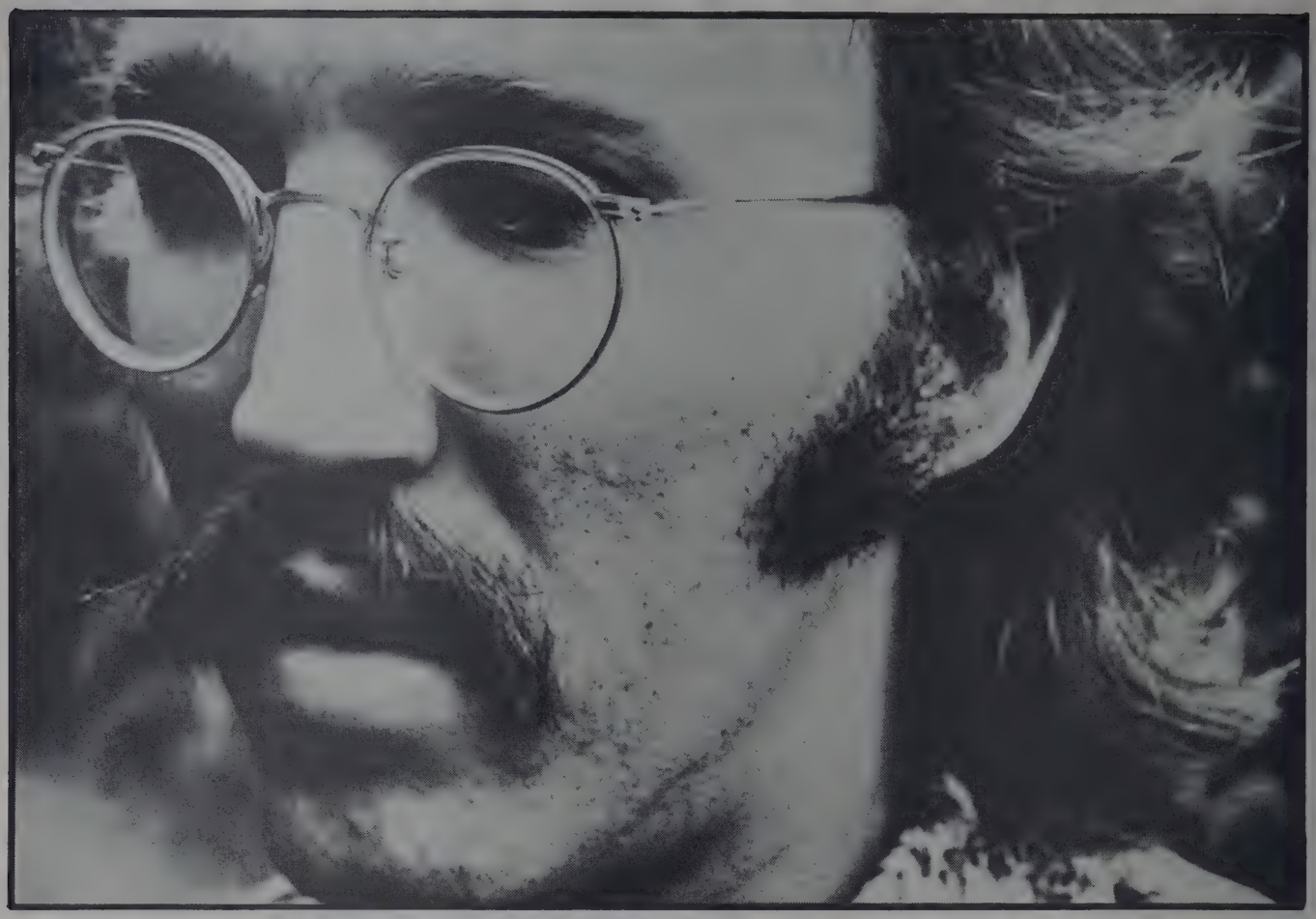
At that time the band was picking the best of Clapton's album to play – "Blues Power", "Bad Boy", "Bottle of Wine" – but delivered with far more satisfaction, plus newer compositions by Clapton, and Whitlock. They were including at the time a tribute to Jimi Hendrix.

Eric said that the album had been a rushed job although Eric admitted satisfaction with all the performances except his own. "I would like to do all the vocals over again," he said. "Some of the songs were made up in the studio. We did all the tracks in a week and put the voices on a month later – again in a week.

"You CAN do an album in a day and it needn't be rushed but when you go in with nothing prepared then you are rushed."

Derek and the Dominos, Eric stated emphatically, was taking up all his time. He sees it as a long term prospect.

He added: "Nothing else crosses my mind." □ Nick Logan



CARL RADLE -- bass player, with Clapton and Delaney and Bonnie

BOBBY WHITLOCK -- organ and vocals, another D&B alumni

FAST FLASHES

Miguel Rios, 26, had THE surprise hit of the year, coincidentally the centenary year of Beethoven's death, when he recorded "A Song of Joy" a long long single, based on Beethoven's Ninth Symphony that had about as much sound and fury poured into it as Phil Spector at his most energetic.

Rios came to America to promote his record and revealed that before he cut it he was just "hanging about".

He said: "I wasn't doing much of anything. I was kind of a rejected singer because I began singing right after I left school in Madrid and for three years was one of those heart-throb pop singers in Spain. But I got dejected by it all and left the scene to spend my money.

"The first time I heard Beethoven's 'Ninth' was in Madrid about five years ago. I wasn't doing anything and I put the television on and an orchestra was playing it. My first reaction was to turn it off because I didn't like classical music. But there was something about it that made me leave it on.

"I got hooked.

- "Really. I got a copy of the complete Symphony and I played that final movement every day for about four months. I was crazy for it.

"Then about a year ago my producer came to me and said he wanted to do a pop version of the last movement. He knew I played the thing to death all the time and thought it would be a good idea because of all the activity surrounding Beethoven's centenary. But I said "No, No, No, No, No!" But he said he was going ahead with it, so I left it at that, more or less agreeing.

"One morning at 8 o'clock, they called me and said I had to go down to the studio. It was packed with musicians from the symphony and they were recording the backing track. It was just incredible. So loud and so. . . .you know, moving. I couldn't believe it. I freaked out.

"It was very hard to tune the guitar to the orchestra, and it was even harder to sing the lyrics. But I went to the Conservatory and studied it and eventually we did it."

The single meant a comeback for Miguel Rios in Spain. And later it broke in America out of, of all places, Toronto, before becoming a world wide hit and taking Miguel along with it.

Miguel now just says: "We made a noise."

Ritchie Yorke.

Dutch group, Shocking Blue with a platinum disc given for selling over five million copies of "Venus" around the world and a gold record for their album, "At Home". It didn't actually sell a million because this was only for sales in their home country of Holland.

And in Holland if you sell 25,000 copies they consider this the equivalent of selling one million dollars worth of albums in America.

Jim Morrison singing with Canned Heat at Miami and also, sadly, one of Canned Heat's last appearances with Al Wilson, their harmonica player, slide and rhythm guitarist, who was found dead in his sleeping bag in Laurel Canyon. Wilson wrote Canned Heat material such as "Going Up The Country" and "On The Road Again" -- song titles that reflected his interest in the outdoors and preservation. He organized Music Mountain, an organization to preserve the redwood forests in California. Wilson was 25 when he died, was nicknamed Blind Owl because of his spectacles and was called an intense and tremendous musician by Bob Hite of Canned Heat. "Al can sit down in front of a speaker after we've finished a track and write it down, note for note," said Hite. He joined Heat in November 1965 and was a record collector along with Hite which is how they met up. His replacement is Joe Scott, who had previously played a few dates with the group.

B.B. King is featured in a standout television documentary, "And Beautiful II" which is a program about the rise of Black music in America, sub-titled "Our Music: Then Till Now". It goes from some rare film of Bessie Smith singing "St. Louis Blues" up through Leadbelly, Louis Armstrong, Duke Ellington to Mahalia Jackson, Nina Simone and Billie Holiday.

Then it ends up with Cannonball Adderley, B.B. and... Sly and the Family Stone.

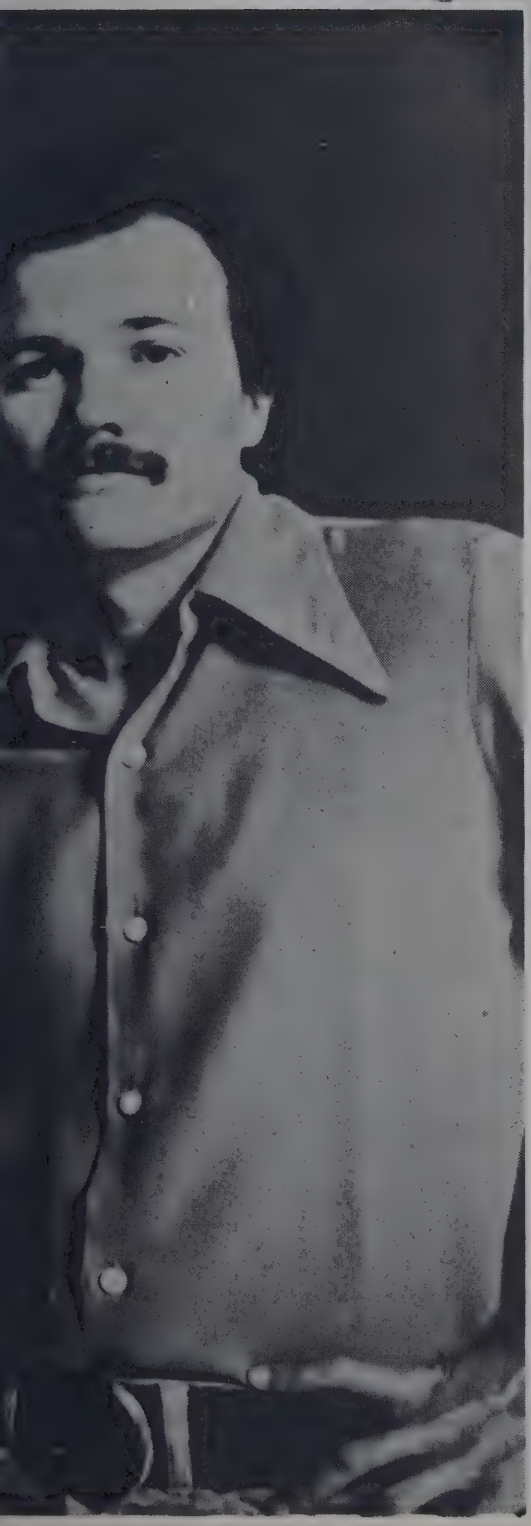
It's a tasteful documentary, a neatly spliced combination of old, rare film, with commentary kept right down.

The music speaks for itself.

Welcome back Shirley Austen and the Shirelles, now known as Shirley and the Shirelles, one of the biggest female rock groups who retired a couple of years ago. Now they are back on the road again. Left to right it's Beverly Lee, Shirley and Mickey Mouse Harris. The first new Shirelles single is "It's Gonna Take A Miracle" on United Artists.

BREAD
Total Freedom

BREAD – their second single, "It Don't Matter To Me", was as successful as their first hit.



BREAD – a big hit in Europe with "Make It With You".

We have total freedom in writing and we write what we feel. There is no set direction. When we record we prefer to play all the instruments ourselves. We brought in strings for some sessions but we feel that if we need them, or brass, then we can use other people to play them."

David Gates, leader and spokesman for Bread speaking. "Make It With You" introduced them and they like to work in the studio. And work and work. When it comes to recording, Bread likes to make sure that everything is done as expertly as possible so they give real value for money. Bread's creed seems to be: if it's worth doing it's worth doing well – otherwise leave it alone.

This attitude – a praiseworthy one – explains why Bread doesn't make a lot of personal appearances.

"I'm so impressed when people come in and pay to see us. It 's not like you're selling them a pair of shoes or a locket. It's strictly a cerebral thing. It's their minds you're getting to.

"A lot of people would like to see us work more often but I wouldn't like to. I don't mind work but we can still go out on Fridays, Saturdays and Sundays and work and cover a lot of territory.

"We have a varied act, switched from heavy songs to ballads and we find that people like that. They have stopped dancing and come up to the stage to watch us. Afterwards a lot of them have come up and talked about our music.

"That's why I like to make sure we can give them a good show and reproduced as close as we can on stage the sound we get on our records.

"We pinned a lot of our hopes on our first hit, 'Make It With You' working out. I'm not sure what the future of Bread would have been if it had missed out. I wrote 'Make It With You' a long time ago and it struck me right away as being a good song so I took it along to the studio next time we recorded and played it to the others and they liked it. At that time we had two other songs we were considering issueing as a single but decided that this was the one.

"We like to lay down a good rhythm first. The public tends to create strings in their own head anyway.

"When we started to record our first album we spent a lot of time getting to know one another musically. We already knew each other's playing but until you get into a studio and start playing something down, you can't be sure it's going to turn out in the end."

Bread, an Elektra group, is Robb Royer, Mike Bottes, James Griffin and David Gates. ☐ Richard Green

• COMPLETE SONG INDEX •

Be My Baby....28
Beaucoups Of Blues....29
Bus rider....32

Chains And Things....33

Dreams....30

Engine No. 9....33

Green-Eyed Lady....34
Gypsy Woman....30

Heaven Help Us All....28
Heed The Call....28

I Am Somebody....30
I Don't Wanna Cry....31
I Just Don't Know What To Do With Myself....30
I Think I Love You....29
I'm Not My Brother's Keeper....33
It Don't Matter To Me....31

Make It Easy On Yourself....34
Mama Mama....30
Montego Bay....33

No Matter What....31

One Less Bell To Answer....29
Only Love Can Break Your Heart....31
Only Way I Know How To Love You....32
Our House....34
Out In The Country....34

Patch It Up....29

See Me, Feel Me....34
Share The Land....32
Simply Call It Love....31
Stoned Love....31
Sweetheart....34

Tears Of A Clown, The....32
Time Waits For No One....29

Who Needs Ya....32
Woodstock....33

You Don't Have To Say You Love Me....30

WORDS TO YOUR FAVORITE HITS

•HEAVEN HELP US ALL

(As recorded by Stevie Wonder)
RON MILLER

Heaven help the child who never had a home
Heaven help the girl who walks the streets alone
Heaven help the roses if the bombs begin to fall
Heaven help us all.

Heaven help the black man if he struggles one more day
Heaven help the white man if he turns his back away
Heaven help the man who kicks the man who has to crawl
Heaven help us all.

Heaven help us all, help us all
Heaven help us all, help us all
Heaven help us Lord hear our call
When we fall help us all.

Heaven help the boy who won't reach twenty-one
Heaven help the man who gave that boy a gun
Heaven help the people with their backs against the wall
Heaven help us all
(Repeat chorus).

Now I lay me down before I go to sleep
In a troubled world I pray the Lord to to keep
Keep hatred from the mighty and the mighty from the small
Heaven help us all,
(Repeat chorus.)

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•BE MY BABY

(As recorded by Andy Kim)
PHIL SPECTOR
ELLIE GREENWICH
JEFF BARRY

The night we met I knew I needed you so
And if I had the chance, I'd never let you go
So won't you say you love me
I'll make you so proud of me
We'll make them turn their heads
Ev'ry place we go
So won't you please be my little baby
Say you'll be my darling
Be my baby now.

I'll make you happy baby just wait and see
For ev'ry kiss you give me
I'll give you three
Since the day I saw you
I have been waiting for you
You know I will adore you 'til eternity
So won't you please be my baby
Say you'll be my darling
Be my baby now.

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•HEED THE CALL

(As recorded by Kenny Rogers and the First Edition)
KIN VASSY

Have you been listening, listen to the music
Have you been sleeping the sermon's in the music
The man standing next to you he must surely be your brother
So brother please heed the call.

The piper he's still piping
The magic in the music
The drummer he's still drumming
The message in the music
Sweet song of loving you should be singing
So brother please heed the call.

It's still early in our morning
Join in the singing
Let's not waste our morning
There's still time for singing
The outlaw of the midnight
He all too soon comes winging
So brother please heed the call
Won't you please heed the call won't you.

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PARADE OF SONG HITS

•PATCH IT UP

(As recorded by Elvis Presley)
EDDIE RABBITT
RORY BOURKE

We've got to patch it up baby
Before we fall apart at the seams
We've got to patch it up, baby
We can't let time unravel our dreams
Let's go back and touch the past
One more night is all
I ask get the feelin'.

That old feelin', feel it healin'
We can patch it up, baby
We can patch it up, baby
We can patch it up, baby
Patch it up with a whole lotta love.

We've got to patch it up, baby
Let's sweep out all the cobwebs in our hearts
We've got to patch it up, baby
Before indifference pulls us apart
Don't let a good love die
Let's give it one more try
With that feelin'.

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•TIME WAITS FOR NO ONE

(As recorded by the Friends of Distinction)
NEIL SEDAKA
HOWARD GREENFIELD
Time waits for no one
And nobody gets away
There's no exception we all got our dues to pay
And it's as sure as all the stars up above
If we don't hurry up we're gonna lose on love
Time waits for no one
And we're runnin' out of time
Some people blow it
They wake up when it's too late
Don't say tomorrow the clock on the wall won't wait
It won't slow down
It just keeps movin' so fast
While you talk about the future
It's becomin' the past
time waits for no one
And we're runnin ' out of time.

Take me now and love me right on the spot
We gotta make the most of every minute we got
Time waits for no one
And we're runnin' out ot time.
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•I THINK I LOVE YOU

(As recorded by the Partridge Family/ Bell)

TONY ROMEO

I'm sleeping and right in the middle of a good dream
All at once I wake up to something that keeps knocking at my brain
Before I go and see now I hold my pillow to my head
And spring up in my bed screaming out the words I dread
I think I love you.

This morning I woke up with this feeling
I don't know how to deal with
And so I just decided to myself
I'd hide it to myself
And never talk about it and I didn't go and shout it when you walked into the room
I think I love you.

I think I love you so what am I so afraid of
I'm afraid that I'm not sure of a love there is no cure for
I think I love you
Isn't that what life is made of
Though it worries me to say I never felt this way
I don't know what I'm up against
I don't know what it's all about
I got so much to think about
Hey I think I love you
So what am I so afraid of
I'm afraid that I'm not sure of a love there is no cure for
I think I love you

Isn't that what life is made of
Though it worries me to say I never felt this way
Believe me you really don't have to worry
I only wanna make you happy and if you say hey go away I will
But I think better still I'd better stay around and love you
Do you think I have a case
Let me ask you to your face
Do you think you love me
I think I love you
I think I love you
I think I love you.

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•BEAUCOUPS OF BLUES

(As recorded by Ringo Starr)
BUZZ RABIN
I left Louisiana I had me big plans
To go out and get me all over this land
To see me the world I left my sweet girl
And gave it a whirl
But now here I stand along side the road
With holes in my souls and in my shoes
And beaucoups of blues.

Oh sweet magnolia breath carried over the marsh
By a breeze from the gulf
I'm going home I've had me enough
Oh where are the things I saw in my dreams
Where's the happy that freedom should bring
I see me today and know yesterday and I threw away my most precious thing
I see me a man who's lonely wants only to lose
Beaucoups of blues.
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•ONE LESS BELL TO ANSWER

(As recorded by the Fifth Dimension)
HAL DAVID
BURT BACHARACH
One less bell to answer, one less egg to fry
One less man to pick up after
I should be happy, but all I do is cry
I should be happy oh I only know that
Since he left my life's so empty
Though I try to forget, it just can't be done
Each time the doorbell rings I still run
I don't know how in the world
To stop thinking of him cause I still love him so
I end each day the way I start out
Cryin' my heart out
One less bell to answer, one less egg to fry
One less man to pick up after
No more laughter, no more love
Since he went away
Ah ah ah ah ah ah ah.
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PARADE OF SONG HITS

•MAMA MAMA

(As recorded by James Anderson)
SIMON REYES

Mama, mama I wanna go home
Send me some money
I want to go home
I've traveled around the country
And drove down to New Orleans
I can't help being homesick
And I burned rice and beans
Can't you hear me now
A man's got me by the river
And no where dressed but my tail
I had to pawn my overcoat to get myself out of jail
I can't see the sunshine
The tears just cloud my eyes
I've got to be home with you before that next sunrise
Send me, send me money, money.

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•I AM SOMEBODY

(As recorded by Johnnie Taylor)
ARTHUR SNIDER

A lawyer is still somebody
Though he loses every case that he pleads
A doctor is still somebody
Though he gives out the wrong remedy
Now I may not have shoes to put on my feet
I may not have a crust of bread to eat
Still I am somebody every man and woman is somebody
Though you're up in society
Tell me where would you be
Without every day people like me
You can make it, I'm gonna make it
Watch me make it.

Old Martin was somebody
Before he ever made the march on Washington
Old Bobby was somebody before his campaign for president began
Now I may not have a place to lay my head
The clothes on my back may be nothing but shreds
Still I am somebody
Every man and woman is somebody
There's some good in every man
Give him respect and give him a chance
And surely, surely you'll understand
You can make it, I'm gonna make it
Watch me make it.

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•GYPSY WOMAN

(As recorded by Brian Hyland)
CURTIS MAYFIELD

From nowhere through a caravan
Around a campfire light
A lovely woman in motion with hair as dark as night
Her eyes were like that of a cat in the dark
They hypnotized me with love, a gypsy woman she was a gypsy woman
She danced around and round to a melody
From the fire her face was all aglow
As she tempted me
Oh how I'd love to hold her near
And forever whisper in her ear
I love you gypsy woman, I love you gypsy woman.

All through the caravan she was dancing with all the men
Waiting for the rising sun
Everyone was having fun
I hate to see the lady go
Knowing that she'll never know
That I love her, she was a gypsy woman, she was a gypsy woman.

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•I JUST DON'T KNOW WHAT TO DO WITH MYSELF

(As recorded by Gary Puckett)
HAL DAVID
BURT F. BACHARACH

I just don't know what to do with myself
Don't know just what to do with myself
I'm so used to doin' ev'rything with you
Plannin' ev'rything for two
And now that we're through
I just don't know what to do with my time
I'm so lonesome for you it's a crime
Goin' to a movie only makes me sad
Parties make me feel as bad
When I'm not with you
I just don't know what to do.

Like a summer rose needs the sun and rain
I need your sweet love to ease all the pain
I just don't know what to do with myself
Don't know just what to do with myself
Baby, if your new love ever turns you down
Come back, I will be around just waitin' for you
I don't know what else to do
I'm still so crazy for you.

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•DREAMS

(As recorded by B. Miles)
GREG ALMOND

Just one more morning
I had to wake up with the blues
Pulled myself out of bed
Put on my walking shoes
Went up on the mountain
To see what I could see
The whole world was falling
Right down in front of me.

Cause I'm hung up on dreams
I'll never see you babe
Oh help me babe
Or this will surely be the end of me, yeah
Pull myself together
Put on a new face
Climb down off the hill top baby
And get back in the race
(Repeat Chorus)

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•YOU DON'T HAVE TO SAY YOU LOVE ME

(As recorded by Elvis Presley)
DONAGGIO
PALLAVICINI
WICKMAN
NAPIER
BELL

When I said I needed you
You said you would always stay
It wasn't me who changed but you
And now you've gone away
Don't you see that now you've gone and I'm left here on my own
That I have to follow you and beg you to come home.

You don't have to say you love me
Just be close at hand
You don't have to stay forever
I will understand
Believe me, believe me
I can't help but love you
But believe me, I'll never tie you down.

Left alone with just a memory
Life seems dead and so unreal
All that's left is loneliness
There's nothing left to feel.

You don't have to say you love me
Just be close at hand
You don't have to stay forever
I will understand
Believe me, believe me
You don't have to say you love me
Just be close at hand
You don't have to stay forever
I will understand
Believe me, believe me, believe me.

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PARADE OF SONG HITS

•NO MATTER WHAT

(As recorded by Badfinger)
PETE HAM
No matter what you are
I will always be with you
Doesn't matter what you do girl
Ooh - girl with you
No matter what you do
I will always be around
Won't you tell me what you found girl
Ooh girl won't you
Knock down the old gray wall
Be a part of it all
Nothing to say, nothing to see, nothing to do
If you would give me all
I would give it to you
Nothing would be, nothing would be, nothing would be
Ooh girl you girl, want you
No matter where you go
There will always be a place
Can't you see it in my face girl
Ooh girl want you.
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•IT DON'T MATTER TO ME

(As recorded by Bread)
DAVID GATES
It don't matter to me
If you really feel that you need sometime to be free
Time to go out searching for yourself
Hoping to find time to go to find.

And it don't matter to me
If you take up with someone who's better than me
Cause your happiness is all I want
For you to find peace your peace of mind.

And it don't matter to me
If your searchin' brings you back together with me
Cause there'll always be an empty room waiting for you.

Lotta people have an ego hangup
Cause they want to be the only one
How many came before it really doesn't matter just as long as you're the last
Everybody runnin' 'round and tryin' to find out what's been missin' in the past
An open heart waiting for you
Time is on my side cause it don't matter to me.
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•ONLY LOVE CAN BREAK YOUR HEART

(As recorded by Neil Young)
NEIL YOUNG

When you were young
And on your own
How did it feel to be alone
I was always thinking of games
That I was playing
Trying to make the best of my time
But only love can break your heart
Try to be sure right from the start
Yes, only love can break your heart
What if your world should fall apart
I have a friend I've never seen
He hides his head inside a dream
Someone should call him and see
If he can come out
Trying to lose the down that he's found
But only love can break your heart.
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•STONED LOVE

(As recorded by the Supremes)
YENNIK SAMOHT
FRANK WILSON
Now I want to tell ya of a great love
Oh it will light up
It will surely light up a darkened world
If you'll just believe stoned love.

A love for each other will bring fighting to an end
Forgiving one another time after time
Doubt creeps in
But like the sun lights up the sky with a message from above
Oh yeah I find no other greater symbol of this love
Yeah, don't you hear the wind blowin'
mm mm
Stoned love.
Oh yeah I tell you I ain't got no other stoned love, oh yeah
Life is so short
Put the present time at hand, oh yeah
And if you're young at heart
Rise up and take your stand
And to the man on whose shoulder the world must be pinned
I pray for peace and love, amen.
Can't you hear it blowin'
mm mm
Stoned love.
Oh yeah I tell you I ain't got no other stoned love, oh yeah
'Tween our nations paths of yeah
Will the love 'tween our brothers and sisters last
On and on and on and on and.
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•I DON'T WANNA CRY

(As recorded by Ronnie Dyson)
L. DIXON
C. JACKSON
I still love you just like I did before
But before you smile and walk through that door now I don't wanna cry
No I don't wanna cry no more
No darling no more.

You come and go just like the morning sun
I was so serious you've had your fun
Now hear me I don't wanna cry
I don't wanna cry no more
No little girl, no more.
Welcome to my lips
Welcome to my jokes
Welcome to my sweet heart
Welcome to every little thing I have to offer you
So why don't you come on and just take it, take any part
Now come on, I'm beggin' you please
If you just come home to me
I want you to hear me
I don't wanna cry
I don't wanna cry.
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•SIMPLY CALL IT LOVE

(As recorded by Gene Chandler)
JAMES THOMPSON
EUGENE DIXON
Oh if I climb a mountain, climb a mountain high
Or find a hidden staircase and pluck the star right from the sky
Or if in case the moon and place in your eyes
These things I'm gonna do just to make you happy
Could this simply be devotion baby, oh honey
This funny feeling that I'm dreaming of
What words can I use to tell you baby
I guess I'm simply gonna call it love.
If I could build a castle like the king's used to do
I'd give you lovely red roses and place them in a field of blue
And all the prettiest rainbows
Would forever smile on you
These things I'm gonna do just to make you happy
Could this simply be a loyalty
Oh honey this funny feeling that I'm dreaming of
What words could I use to tell you
I guess I'm simply gonna call it love
Oh when they made the birdies girl
It's your song they sang
And when they found the diamonds baby
They planned them for your wedding ring
And when I'm glad you're by my side
Cause girl you're my everything
These things I'm gonna do just to make you happy.
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PARADE OF SONG HITS

•THE ONLY WAY I KNOW HOW TO LOVE YOU

(As recorded by Joe Tex)
GEORGE SOUL
TERRY WOODFORD

We're so close to really knowing each other
Oh baby
So please don't stop not while the feeling is so strong
Don't do it, baby and if there's anything else I can do
To show the love I have for you, believe me I would
And if I knew a better way to say how much I'm needing you
I would
But it's the only way I know to love you
Don't stop now, it's the only way I know to love you
We're gonna make it somehow.
Don't hold back or be afraid to be a lover
Cause you can be a mighty good lover, baby
Trust in me and I'll never never never do you no wrong
I cross my heart baby.

And if there's anything else I can do to show my real true love
Believe me I would
If I knew some other way to show how much I'm needing you
I would
But it's now I love you.

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•SHARE THE LAND

(As recorded by the Guess Who)
BURTON CUMMINGS

Have you been around
Have you done your share of coming down on different things that people do
Have you been aware you got brothers and sisters who care
About what's gonna happen to you in a year from now.

Maybe I'll be there to shake your hand
Maybe I'll be there to share the land
That they'll be giving away
When we all live together
Maybe I'll be there to shake your hand
Maybe I'll be there to share the land
That they'll be giving away when we all live together.

Shake your hand, share the land
"You know I'll be standing by.....to help if you worry
Did you pay your dues
Did you read the news
This morning when the paper landed in your yard
Do you know their names
Can you play their games
Without losing track
And coming down a bit too hard.
(Repeat chorus).

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•THE TEARS OF A CLOWN

(As recorded by Smokey Robinson & The Miracles)

HENRY COSBY
WILLIAM ROBINSON
STEVIE WONDER

Now if there's a smile upon my face
Only there trying to fool the public
But when it comes down to fooling you
Now honey that's quite a different subject
Don't let my glad expression give you the wrong impression
Really I'm sad, oh sadder than sad
You're gonna & I'm hurting so bad
Like a clown I pretend to be glad
Now there's some sad things known to man
But ain't too much sadder than
The tears of a clown
When there's no one around.

Now if I appear to be carefree
It's only to camouflage my sadness
In order to shield my pride
I try to cover this hurt as a show of gladness
But don't let my show confuse you
That I've been happy since you decided to go
Oh I need you so

I'm hurting and I want you to know
But for others I've put on a show
Now there's some sad things known to man
But ain't too much sadder than
The tears of a clown
When there's no one around.

Just like Pagliacci did
I try to keep my sadness hid
Smiling in the public eye
But in my lonely room I cry the tears of a clown
When there's no one around oh yeah baby
Now if there's a smile upon your face
Don't let my glad expression give you the wrong impression
Don't let this smile I wear let you think I don't care

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•BUS RIDER

(As recorded by the Guess Who)
KURT WINTER

Get up in the mornin' get on the bus
Get up in the mornin' like the rest of us
Places to go important people to meet
Better not get up or you might lose your seat bus rider.

Leave the house at six'oclock to be on time
Leave the wife and kids at home to make a dime
Grab your lunch-pail, check for mail in your slot
You won't get your cheque if you don't punch the clock Bus rider.

Grab the evenin' paper and sit down in your chair
Grab yourself a toupee cause you're losin' your hair
Doesn't matter what you do you've nothin' to lose
I'm so awful God damn glad I'm not in your shoes
Bus rider.

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•WHO NEEDS YA

(As recorded by Steppenwolf)
L. BYROM
J. KAYE

Well it's sunrise on the freeway
As I get back from town
Find you standing in my room
Kicking my dog around
Oh empty bottles on the floor
Enough to build a monument
Then you got the nerve to tell me
Someone took the rent
Who needs ya
Think about it baby
Who needs ya
Now you can save your lip
Just pack your grip and leave a trail of smoke behind you
Who needs ya
Can you tell me baby
Who needs ya.

Last week you pulled another of your tricks
You let your brother move in here with a herd of freaks
They ate us out of house and home
Turned this place into a sty
Darling by tomorrow you'll be eating humble pie
Who needs ya
Think about it baby
Who needs ya
Now you can save your lip
Just pack your grip and leave a trail of smoke behind you.

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PARADE OF SONG HITS

•I'M NOT MY BROTHER'S KEEPER

(As recorded by Flaming Embers)
WILLIAM WEATHERSPOON
RAYNARD MINER
RONALD DUNBAR

O-o-o no
I'm not my brother's keeper
Tho' he be strong or weaker
Before you judge me why not try to love me
I'll try to help him
But if wrong he does
Don't point your finger saying it'a all of us
I'll stand close by him and give him my respect
Like many others I've done my very best
When wrong is done under one person's name
Should other people have to share the blame
Oh I'm not my brother's keeper
Tho' he be strong or weaker
Before you judge me why not try to love me.

If I do wrong then someone make me pay
But if I'm right don't try to block my way
Don't judge a story without opening up the book
The good you'd find inside
It many times is overlooked
Being militant don't mean peace
Ain't in your heart
Tho' we're both impatient for freedom to start
Oh don't cut into me with your knives of doubt
Before you judge me why not hear me out
Oh Brothers, (I'm not my brother's keeper).

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•WOODSTOCK

(As recorded by The Assembled Multitude/Atlantic)
JONI MITCHELL

I came upon a child of God
He was walking along the road and I asked him
"Where are you going"
This he told me I'm going on down to Yasgurs farm
Gonna join in a rock and roll band
I'm gonna camp out on the land and try 'n' get my soul free
We are stardust, we are golden
And we got to get ourselves back to the garden
Caught in the devil's bargain
And we got to get ourselves back to the garden.

Then can I walk beside
I have come here to lose the smog
And I feel to be a cog in something twining
Maybe it is just the time of year
Or maybe it's the time of man
I don't know who I am
But life is for learning,
(Repeat chorus).

By the time we got to Woodstock
We were half a million strong
And everywhere was song and celebration
And I dreamed I saw the farmers riding shotgun in the sky
Turning into butterflies above our nation.

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•CHAINS AND THINGS

(As recorded by B. B. King)

B. B. KING
DAVE CLARK

Woke up this morning after 'nother one of those crazy dreams
Oh nothing is going right this morning
The whole world is wrong it seems
Oh I got such chains that bind me
I can't shake ' em loose
These chains and things.

Got to go to work this morning
Seems like everything is lost
I got a cold hearted wrong doing woman
And a slave drivin' boss
I can't lose these chains that bind me
Can't shake 'em loose
These chains and things.

Oh you talk about hard luck and trouble
Seems to be my middle name
All the odds against me
Yes I can only play the losing game
These chains that bind me
Yes I can only play the losing game
These chains that bind me
Can't lose these chains and things hum
Just can't lose these chains and things
Oh I would pack up and leave today
People but I ain't got nowhere to go
Ain't got no money to buy a ticket
And I don't feel like working anymore
Oh these chains that bind me
Chains and things
Oh I can't lose these chains and things.

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•ENGINE NO. 9

(As recorded by Wilson Pickett)
KENNY GAMBLE
LEON HUFF

Engine, engine no. 9
Can you get me back on time
Move on, move on down the track
Keep that steam coming out the back
Engine, engine no. 9
Keep on moving down the line
Seems like I've been gone for days
I can't wait to see my baby's face.

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•MONTEGO BAY

(As recorded by Bobby Bloom)
JEFF BARRY
BOBBY BLOOM

Vernon'll meet me when the Boac lands
Keys to the M.G. will be in his hands
Adjust to the driving 'n' I'm on my way
It's all on the right side in Montego Bay
Oh oh oh oh oh oh oh oh oh oh oh oh
Oh oh oh oh oh oh oh oh oh oh oh oh come sing me La
Come sing me Montego Bay
Oh oh oh oh oh oh oh oh oh oh oh.

'N' Gillian'll meet me like a brother would
I think I remember but it's twice as good
Like how cool the rum is from his silver tray
I thirst to be thirsty in Montego Bay
Sing out: oh oh oh oh oh oh oh oh oh oh oh
Oh oh oh oh oh oh oh oh oh oh oh
Come sing me La
Come sing me Montego Bay
Oh oh oh oh oh oh oh oh oh oh oh.

I'll lay on a lilo till I'm lobster red
I still feel the motion here at home in bed
I tell you it's hard for me to stay away
You ain't been till you been high in Montego Bay
Oh oh oh oh oh oh oh oh oh oh oh
Oh oh oh oh oh oh oh oh oh oh oh
Come sing me La
Come sing me Montego Bay
Oh oh oh oh oh oh oh oh oh oh oh.

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PARADE OF SONG HITS

•GREEN–EYED LADY

(As recorded by Sugarloaf)
JERRY CORBETTA
J. C. PHILLIPS
DAVID RIORDAN

Green-eyed lady, lovely lady
Strolling slowly towards the sun
Green-eyed lady, ocean lady
Soothing every ragin' wave that comes
Green-eyed lady, passions lady
Dressed in love
She lives for life to be
Green-eyed lady
Feels life I never see
Setting suns and lonely lovers free
Green-eyed lady, wind swept lady
Rules the night, the waves, the sand
Child of nature, friend of man
Green-eyed lady, passions lady
Dressed in love
She lives for life to be
Green-eyed lady
Feels life I never see
Setting suns and lonely lovers free.

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•MAKE IT EASY ON YOURSELF

(As recorded by Dionne Warwick)
HAL DAVID
BURT F. BACHARACH
Cause breaking up is so very hard to do
If you really love him and there's nothing I can do
Don't try to spare my feelings just tell me that we're through
And make it easy on yourself
Make it easy on yourself
Cause breaking up is so very hard to do.

And if the way I hold you can't compare to his caress
No words of consolation will make me miss you less
My darling, if this is goodbye
I just know I'm gonna cry
So run to him before you start cryin' too
And make it easy on yourself
Make it easy on yourself
Cause breaking up is so very hard to do
Oo whoa oo oo o oh oh.
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•OUR HOUSE

(As recorded by Crosby, Stills & Nash)
GRAHAM NASH
I'll light the fire
You place the flowers in the vase
That you bought today
Starin' at the fire for hours and hours
While I listen to you play your love songs
All night long for me, only for me.

Come to me now you'll rest your head for just five minutes
Everything is done such a cozy room
The windows are illuminated by the evening sunshine through them
Fiery gems for you, only for you.

Our house is a very, very, very fine house
With two cats in the yard
Life used to be so hard
Now everything is easy, cause of you.

And now I'll light the fire
And you place the flowers in the vase
That you bought today.
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•OUT IN THE COUNTRY

(As recorded by Three Dog Night/ Dunhill)

P. WILLIAMS
R. NICHOLS

Whenever I get to leaving it all behind
Or feel the need to get away
I find a quiet place far from the human race
Out in the country
Before the breathing air is gone
Before the sun is just a bright spot in the night time
I'll tell rivers not to run
I'll stand alone and take back something worth remembering.

Whenever I feel them closing in on me
Or need a bit of room to move
When life becomes too fast
I find relief at last
Out in the country
Before the breathing air is gone
Before the sun is just a bright spot in the night time
I'll tell rivers not to run
I'll stand alone and take back something worth remembering.

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•SEE ME, FEEL ME

(Finale from We're Not Gonna Make It) From the Rock Opera Tommy

(As recorded by the Who)
PETER TOWNSHEND
See me, feel me, heal me
Listening to you I get the music
Gazing at you I get the heat
Following you I climb the mountains
I get excitement at your feet
Right behind you I see the millions
On you I see the glory
From you I get opinions
From you I get the story.
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•SWEETHEART

(As recorded by Englebert Humperdinck/Parrot)
M. GIBB
B. GIBB
If your heart tells you so that you should leave me
Don't try to forget you and I never met
And before you fly one kiss should tell me why
You forgotten all the words that you once said
Long as I've got you there beside me
Long as you're there to stand and guide me
The love we share no one can ever tear apart
Long as I've got this life I'm living
Long as it's you the love I'm giving
I'll keep on calling you sweetheart.
If my love for you can't make you happy
Just open the door and you won't see me anymore
And before you fly one kiss should tell you why
You won't see me anymore
And before you fly one kiss should tell me why
You forgotten all the words you once said
(Repeat chorus).
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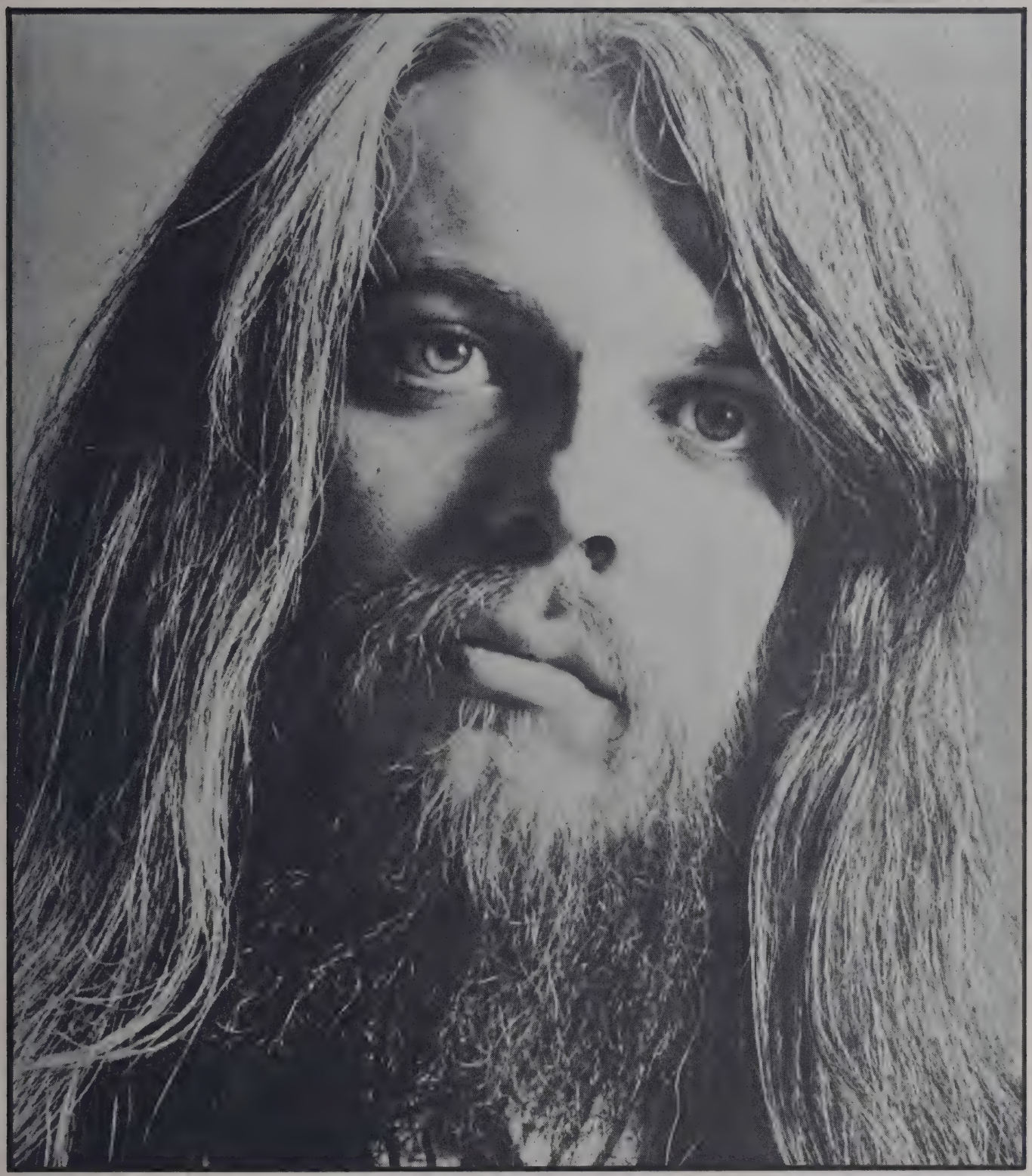


LEON RUSSELL

Music To Express An Emotional State

1970 has seen the emergence of five singer-composers as major forces in music — James Taylor, Randy Newman, Neil Young, Leon Russell and

(continued on page 62)

CHICAGO
The Social Revolution Is Very Misdirected

"25 or 6 to 4" is about lack of inspiration

Terry Kath is the mountainous singer and guitarist with Chicago. Talking to him recently the subject of festivals with the attendant troubles, riots, hassles, and shortcomings, came into the conversation.

Terry started off recalling the first festival that Chicago played at – the famous Toronto Rock and Roll Revival when the Plastic Ono Band made their debut and cut their live album of rock standards.

"That was a good gig. I think everyone enjoyed that day, you know. The whole festival was filmed and recorded but to this day none of us has heard those tapes. And we'd really like to because we all played well that particular afternoon."

With the ratio of financial flops far outweighing the few successful festivals I asked if he thought the Big Bashes, like the Isle of Wight, Strawberry Fields, etc. were on the way out?

He reflected sadly: "There was an increasing amount of hassles occurring at many of this summer's festivals all over the States. . .and that's not good. We had three or four gigs

A couple of well organized free festivals should be organized

cancelled following Sly and the Family Stone's controversial non gig-cum-riot in Chicago. I honestly feel that Sly's attitude is doing a grave disservice to the music scene and it can't be doing him any good either."

We discussed the movement afoot that advocates free music and free festivals. The economics of such a venture are obvious but Terry revealed a state of affairs that could change the

(continued on page 55)

STONE SECTION

Mick Jagger - 'I Think Musicians Should Live Out Of Suitcases'

Keith Richards - 'Brian Had Done Everything He Wanted'

After slumbering for upwards of half a year, the Rolling Stones came honky tonking back to life, following what is by now a familiar pattern.

It goes like this.

Months of silence pass by, spasmodic and none-too-hopeful requests for a Rolling Stone interview fall on stony ground while the group's offices in Maddox street, London might, for all you know, have gone to the moon. Then one day, out of the blue, comes a communique that the Rolling stones will be available for interviews.

MICK JAGGER – dug it more the last two years

The following day.
At 12:15 prompt.

So you scoot around to Maddox street and bump into a melee of journalists as you open the door and discover inside an industrious collage of Wandering Stones,

staff temporarily evicted from offices and, on this particular occasion, an equipment team getting themselves together under pop art posters for the Stones tour of Europe.

The European tour. Of course! If I'd remembered that I could have predicted the sudden burst of activity

"Everyone's being nice to each other today," announced Jo Bergman, of Stones administration, while I waited for Mick Jagger, my turn coming round as the local church bell struck 1 pm.

Mr. Jagger declined to bite, looked fit if a little grey faced in velvet jacket and cap, and said how enthusiastic he was about getting back on the road. He'd been getting things together, he volunteered, muttering darkly about packing his feathers.

Feathers?

"Yeah, feathers," confirmed Mick meaning the house decoration kind which apparently he takes with him, along with other favorite items from his Chealsea, London, home, to lessen the impersonal feel of hotel rooms. "If you can throw a few colorful rugs and things around it makes all the difference," quoth Mick, displaying a new facet of his personality.

Since their American tour ended last year in December, the Stones according to Mick, have been writing and messing around. "We have read a lot and been very lazy. I think that's maybe why we keep together because we don't work all the time but when we do we work very hard for concentrated periods of time."

I'd wondered if, after six years of it, the reknowned Jagger enthusiasm might be slowing down.

But Mick confirmed what he'd said earlier with: "It wanes in and out like the moon. But I am usually interested in what is going on. Everybody is -- but there do, of course, come periods when you don't dig it.... I mean, I really dig it most of the time but when I don't I go off and do something else and when I come back I'm more enthusiastic than ever.

"I have dug it more in the last two years and since we went to America it has been

MICK JAGGER -- in a loose way the Stones are going to have a record company

really strong. I think I've driven everybody crazy by my over-enthusiasm and I cannot wait to get back on the road, not necessarily for doing my little bit on stage but because I just like being on the road. I think musicians should live out of suitcases and not out of country houses."

As Mick intimates, not all the Stones share his amount of enthusiasm and on the question of conflicting attitudes he says: "You should ask Charlie what he feels because he thinks totally different. I think Keith feels the same way I do but because I think that it doesn't mean that we don't get on. I love Charlie and understand him and he understands me. We can have our own lives within the framework of what we do, which is very fortunate."

And referring to the Beatles who slipped into the conversation, he added: "I guess that is something that John and Paul found they could not do."

If they'd followed his maxim of "suitcases not country houses" did he think the Beatles might still be together today?

"I think if they had stayed on the road a little bit more and got into playing... I mean they can sing. I respect their point of view why they don't play on stage... but they should be able to get out of that actual thing of being idolized. Paul could do it.

"He could say this is my solo thing in concert. I am going to sing all my own songs with a guitar. He could do it and it wouldn't be screaming kids throwing jelly babies. They would just sit up and listen. The other thing doesn't happen anymore but I think they believe it does.

"You have to go to the people."

Is his interest in the wider music scene still as strong as ever?

"Yeah," said Mick, "for the whole music scene although it's stronger when I'm abroad. I don't hang out much here at all. Here in England I've seen Eric Clapton's new band, Derek and the Dominoes but I don't go out every night. May I should.

"In America I do. Maybe it's because I'm at home and want to stay at home or go round to someone else's house to sing or something."

Mick Jagger, the home loving boy, yet!

What is the "something else" he does when he fails to dig it?

"When I'm not playing I listen to records, when I don't listen I read, when I don't read I sleep, when I don't sleep, I...."

I asked: "To anyone in particular?" (meaning record listening).

He replied: "I listened to the new Steve Stills solo album which I like very much. And Miles Davis. I like Crosby Stills Nash and Young very much, particularly the Neil Young song, 'Helpless' on the second album. Steve Stills' solo is very funky but generally they don't play enough funk for me. I like funky things. I still like soul music a lot but I don't like it exclusively. I like country music. And cajun."

Earlier we had talked about the record company the Rolling Stones plan to start now their recording contract with British Decca has ended and Mick volunteered: "It's time for change. A time to change everything ... your life, your sex, your attitudes, your music. You have to change, change by your way of life. Otherwise you get into a rut. We change the music all the time.

"We had decided in a very loose way that we were going to have a record company. We wanted to employ a few people to look after the Stones records -- some work that we were doing and some that Allen Klein, our manager then, was doing. It's partly for the people we employ here -- they don't have that much to do when we're not working.

"So when it is running efficiently and when we are sure the services are good, then other people can use the services we have to offer. We are not going to run around looking for groups to sign up until we are sure they will get good treatment."

Of the Rolling Stones break with Allen Klein, Jagger would say little except that the reasons would not be printable -- "You can just say it was time for a change."

About Marshall Chess, former head of the rhythm and blues label, Chess Records, and now apparently employed to run the Stones record company, Mick states: "He knows a lot about the record industry and he likes good music."

Did Mick think the Rolling Stones had any lessons to learn from the Beatles handling of Apple and also from the reasons behind the Beatles break up?

Said Mick: "I tried to see from the beginning that we have someone who is experienced and professional and who knows the industry, I don't claim to know about the INDUSTRY -- that is the main lesson. There won't be any Stones involved in that field. We'll also keep the staff small and dedicated and efficient and not dressed up in weird clothes and all that. Though I'm not saying that you can't be efficient in weird clothes.

"Obviously all that costs a lot of money but if we can get really good artists to join us we are not bothered whether they are new or established. But if it is not working we are not going to sign any artists at all to the label."

And what about that Beatles' split?

Mick commented: "They don't exist -- that's all. Bands do break up .... I just wish they would all get new bands together. I wish Paul McCartney would get a band or something together. It is disappointing that they don't write together but nothing can go on forever."

Couldn't the same be said for the Rolling Stones?

"Yeah, sure. Of course. I think Keith could write on his own. He is really strong as a songwriter. He writes funky songs and pretty songs. But I don't take that much interest in what they (the Beatles) do. We just get on with our own. I follow what they do like people who read the music papers but that's all. As for lessons.... LESSONS. Well, there are lessons to be learned from Blind Faith, and Cream, I suppose but I haven't studied them.

"As for us as long as the band swings we'll stay together."

I asked Mick is he ever had the urge to do something musical away from the Rolling Stones?

"I don't want to do a solo album," he said, leaving his seat and pacing the room. "The group gives us the freedom to do more or less what we want both collectively and individually. If we want to make a track that's produced, then we can. If we want to do a blues then we can. There's no one particular thing we can't get into, although we couldn't get into certain pop things or the poppy songs we used to do.

"There are a lot of songs we used to do that we couldn't get into now. We tried to play 'Paint It Black' the other day while working out an act but we couldn't get behind it.

"We can still do the old rock and roll things we did and get behind most kinds of music but we couldn't do 'Gimme Dat Ding' or something like that."

Taking his seat again Mick mentioned that the previous interviewer had asked him if the Rolling Stones shouldn't be more progressive like Led Zeppelin.

Jagger boomed: "Led Zeppelin -- progressive?" and we immediately got into a discussion about groups that are tagged progressive yet get their best audience reactions from the selection of old rock standards that they close their act with.

Commented Mick: "To me that's all right. The biggest reactions we get are usually for the rock things like 'Satisfaction' and 'Little Queenie' if a group can play simple rock things well, it shows they are a good progressive band.

"To be able to play that and make it swing shows that a group knows where its base is, because that is the basic cake on top of which the progression is built. Play that well and you can be confident of tackling anything else.

"We are progressive in our own way. If you run back through the albums I don't think you'll find that we have repeated ourselves. And that is progression.

"We've cut tracks lately which have been

experimental and that's progression for us. It is also progression for the Rolling Stones to play good country songs, or give a country song a new twist, or a rock song a new life.

"I would like to get further out in music but you have to do what you do best. It would be no good us trying to do a Soft Machine. I don't like it but I can dig that that is what they do best."

Mick said he would like to work more in clubs following his European tour: "We can experiment more in clubs. We want to be a bit more experimental and in clubs it is easier to know how the group is sounding." ☐Nick Logan

Keith Richards. Rolling Stones. The writer and the other dominant force on the group with Mick Jagger. Mick usually gets all the action from the press but Richards probably has as much influence on the Stones' image, material as anybody.

He can talk too.

This interview took place in the Stones' London office, somewhat before the Jagger interview. The topics discussed ranged widely -- from Brian Jones to a Richards - eye view on the current group scene.

HP: Are you aware of your image as the Bad Boys of Rock? Do you try to change it at all?

KEITH: There was a point when we were very conscious of that bad, bad image that the press gave us. Some of us tried to destroy it by being extra nice to people, while others of us decided: 'If that's the way they want it, that's the way it's going to be.' So what happened was that while some reporter was thinking what a nice guy Charlie is, I was around the corner busting his photographer on the nose. We were going through all those sort of things. We had a lot of trouble adjusting to the image the press gave us at first. But then we realized that it was inevitable. The music papers and the dailies have a tough task - they have to come up with something interesting every week. And they don't have that much to choose from - you know, there's a hundred musicians doing basically the same thing; getting up on stage every night, playing, then getting stoned afterwards. The papers aren't going to be reporting on that, so they have to resort to wild, way out sort of things. So, after a while, we just got used to it, and we laugh at it all now.

HP: How do you feel about your part in turning people on to Black rhythm and blues, the Chicago scene, in helping the "rediscovery of several Black artists?

KEITH: Well it's nice to think we did something for those guys. I was always amazed that people hadn't picked up on them anyway. It was only a matter of exposure and they were obviously going to cop a fairly wide audience. I mean, if people were digging the Stones and the Beatles, they were really going to dig what people like Muddy Waters were laying down because it's basically the same stuff. I still have my daily dose of Chuck Berry.

There was a period when I stopped digging Chuck. Weirdly enough, that period came when we started making our own records, and suddenly we thought, "Christ, we're bigger than that cat ever was" and you go through all those things. You're not really listening to anyone but yourself, and you start doing really bad stuff. It's very dangerous.

What also pleases me is the great amount of other white musicians who've gone into blues since we did. I'm knocked out that there's all these incredible musicians on the scene. But I wish they could stick together as bands. It takes a long time to get a real band together; a really long time, longer than people give credit for.

The public doesn't realize the Beatles were worked from 1956 or '57 right up until '62. They were together all the time and that makes an integrated band. We were working for three years before we made it. As much as I really dig Ginger Baker's drumming and Eric Clapton's guitar, I'd really like to hear them get into a four-cats-group thing, and keep it together for four or five years. It's obvious that they were playing with people they dug on a musician level, but they couldn't get along on a personal level. There was obviously a lack of communication.

HP: What is your opinion on personal harmony within a group -- is it possible for any group to stay together?

KEITH: Well, we had a lot of trouble. That's why I know so much about it. What was so difficult about the situation was that it was so unevenly balanced. It's the same in other groups. It's always one cat who gets uptight with everybody. When you're on tour -- sleeping a maximum of three hours a night -- you haven't got time to look after one cat by humoring him. We don't usually talk about Brian Jones, because that was our scene with him. He had a real touch of it. He just couldn't make it with Mick or myself for any period of time and it was really bad. It was a shame but after a while we got ourselves together, and I think we understood each other better because of it.

But there was a period while we were touring when the whole thing was driving us crazy. Brian definitely wasn't ready for success -- I don't think any of us were really.

We got very tired towards the end of '67 -- a lot of new bands were coming up and the competition was getting tougher and we were completely wiped out from touring, so damn tired, after that, we just laid up for a year doing nothing except recording "Satanic Majesties."

Even that was a gargantuan effort because our heads were still buzzing from the tour scene. It was a strange year -- it took us almost 12 months just to get tired of doing nothing, and on top of that, we had all the incredible things like the busts. Suddenly that whole social scene took over our lives -- we weren't working or even hanging out; we were just appearing in court.

HP: "Honky Tonk Women" has become your most successful number since "Satisfaction," probably the second biggest Rolling Stones number and one of your controversial. How did you come to write this?

KEITH: Last Christmas, Mick and I flew out to Brazil and stayed on a ranch. It was just like Arizona and somehow we got into cowboy songs. I wrote "Honky Tonk Women" then, and it was a sort of Hank Williams tune. Back in London we worked on it -- trying to make it sound funkier with my guitar -- and eventually we got the sound that was the single. It just knocked us out ... we thought, "Wow, that has to be a single." But I never thought it would work the way it did. It was a bit like "Satisfaction" in that it transcended all tastes. Some of our records are more for America, some are more suited to England, but "Honky Tonk Women" was for everywhere.

Actually, you can hear the complete, Hank Williams-like version of the song on the "Let It Bleed" album which got us more into blues than we had for years. There are three blues tunes on it.

HP: Was the reason why Brian Jones left the Stones because he didn't agree with the kind of music you were getting into -- that he wanted to do some deep blues material and you didn't?

KEITH: "I don't think it was that so much. After all, it was Mick and myself who turned Brian onto r and b. Before that, he was into jazz and jazz-blues. He hadn't heard of Jimmy Reed, Slim Harpo or Bo Diddley -- he was interested in T-Bone Walker, that sort of groove. He'd also been in a Dixieland band. It was a pretty mixed up scene

because Mick and I were heavily into a Chuck Berry thing. We always were, because we thought Chuck had a classic mixture of blues and rock and country.

That's what rock and roll is -- a fusion of blues and a lot of gospel and some white country music. It's all inter-related and it's when people come up with the right kind of mixture that they make it. Chuck Berry did. So have a lot of others, and that's the sort of thing we work on."

HP: Did Brian's death surprise you?
KEITH: I used to tell Brian that he wasn't going to live to see 30. I had a couple of other friends like that who died in their early twenties. And I always knew they weren't meant to get old. Some people seem destined to die young. Brian had done everything he wanted to do for himself -- he'd gotten himself completely out of that world in which he was brought up and hated so intensely. But I don't think it was a death wish thing.

Mick and I had a talk with Brian a few days before he died and he said "Well I feel much better already...Now that I know it's over and I've got something to do ... I've got to get my own thing together and I feel much better." He'd often come tooling up here to our office and want to know how to get hold of a musician and he seemed so into it. We thought it was fantastic that he'd got it together.

"And then we were at a session one night and someone just called up and said, "He's dead." I'll never forget that. But Mick and I looked at each other and we realized that we'd always expected it to happen."

HP: Mick seems to have a life apart from the Stones -- the films he makes and so on. Have you any ambitions like this?
KEITH: Mick feels he needs to do other things. I can't understand it. We often talk about it -- I ask him why the hell does he want to be a film star. But Mick says that I'm a musician and that's a complete thing in itself. He says that because he doesn't play anything, he needs to do other things. So I told him you dance and sing and that's a complete thing too when you do it the way you do it. But he just doesn't agree, he wants to try other things and I guess that's cool.

KEITH RICHARDS – writing "Honky Tonk" in Brazil

HP: Can I ask you your opinion on certain groups on the scene today? Creedence Clearwater, for example?
KEITH: I'm into a very weird thing with that band. When I first heard them, I was really knocked out, but I became bored with them very quickly. After a few times, it started to annoy me. They're so basic and simple that maybe it's a little too much."

HP: Blood, Sweat & Tears?
KEITH' I don't really like them .. I don't really like that sort of music but I suppose that's a bit unfair because I haven't heard much by them. It's just not my scene, because I like a really tight band and anyway, I prefer guitars with maybe a keyboard. The only brass that ever knocked me out was in a few soul bands."

HP: Blind Faith?
KEITH: Having the same producer, Jimmy Miller, we're aware of some of the problems he had with Blind Faith. I don't like the Buddy Holly song, "Well All Right," because Buddy's version was 10 times better. It's not worth doing an old song unless you're going to add something to it. I liked Eric's song, "In the Presence of the Lord," and Ginger's "Do What You Like." But I don't think Stevie got himself together. He's an incredible singer and an incredible organist and an incredible guitar player but he never does the things I want to hear him do. I mean, I'm still digging the beat on "I'm a Man" and a few of the other things he did with Spencer Davis. But he's not into that anymore. It's sad."

HP: Led Zeppelin?
KEITH: I played their albums quite a few times, but then the guy's voice started to get on my nerves. I don't know why; maybe he's a little too acrobatic. But Jimmy Page's a great guitar player -- I've known him for years, even before the Yardbirds."

HP: Jethro Tull?
KEITH: We picked up on them quickly. Mick had their first album, and we had the group on the Rock 'n' Roll Circus TV show we taped (it still hasn't come out, but there's still hope). I really liked the band then, but I haven't heard it recently. I hope he doesn't get into a cliche thing with his leg routine. You have to work so goddam hard to make it in America, and it's very easy to end up being a parody of yourself. But Ian Anderson plays a nice flute.

HP: The Band?

KEITH: I saw them at the Dylan gig on the Isle of Wight, and I was disappointed. They were too strict. They've been playing together for a long, long time, and what I couldn't understand was their lack of spontaneity. They sounded note for note like their record. It was like they were playing their records on stage and it was at fairly low volume and very clear. I like some distortion, particularly if something starts happening on stage. But they just didn't seem to come alive by themselves. I think the problem is that they're essentially an accompanying band because when they were backing up Dylan, there were a couple of times when they did get off. But they were just a little too perfect for me."

HP: Crosby, Stills, Nash & Young?

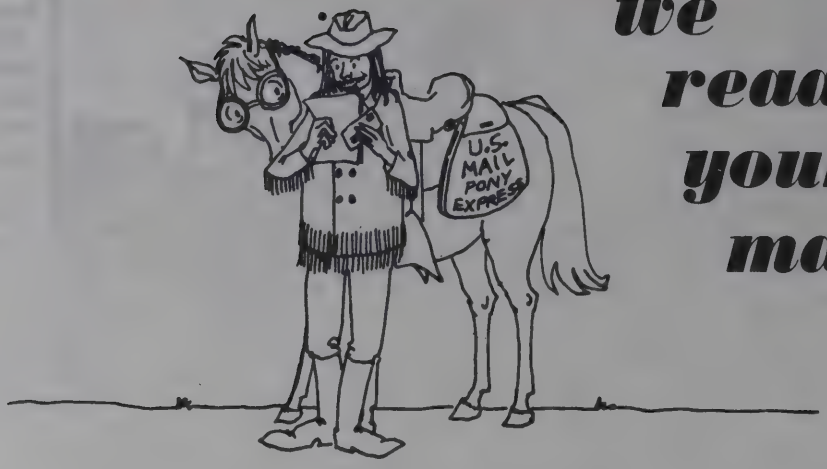
KEITH: The albums are nice, really pretty. The Hollies went through all that personality thing too, but when it came down to it, the problem was that Graham was the only one getting stoned, and everybody else was real straight Manchester stock. That doesn't help."

HP: The Beatles?

KEITH: Mick has said this before, but it's worth repeating ... although the Beatles drew the biggest crowds of their era on the North American tours, they're primarily a recording group. I think they passed their stage peak even before they were famous .

They were a recording band, while our scene is the concerts and many of our records were roughly made, purposely. Our sort of scene was to have a really good time with the audience. The Beatles were working for seven hours a night in those German clubs ... and that's enough to destroy anybody ... and although we'd been playing for three years before we made it, we were only just getting it together. We still had plenty to do on stage, and I think we still have. But generally, I think we're all a lot happier than we have been in the past. I still spend a lot of time writing. If I've got half an hour, I just sit down and play. I don't sit down with the intention of writing, it is merely to play the guitar. After about half an hour of playing songs I really dig ... old songs by blues people ... I start playing whatever comes into my head and I start writing from the mistakes I make, because I think, "Oh that might sound nice." □Ritchie Yorke

MICK JAGGER – as long as the band swings we stay together



we read your mail

Dear Editor,

I'm writing in reply to Jeff Barry's remark that heavy rock groups seem to be writing to please themselves and that they are very fad conscious. He's darn right they write to please themselves, unlike Jeff who is only in it for the money.

I imagine that Jeff thinks that these writers suddenly one day buy an axe and decide, "Gee whiz, I think I'll write a song because it's 'heavy' and I'll get a lot of status at high school." Sure, Jeff Barry is the status conscious, money mad fake, and sure his songs are deceptively simple. They are simple, not good or thoughtfully put together. Merely simple. I really can't say how much he totally disgusts me.

It's people like Jeff Barry and David Greenland, who wrote in support of the Monkees, that prevent better songs from being heard, like on gold old Top 40 radio.

Steve Wysham
Wilmington, Del.

Dear Editor,

I think Steve Winwood is one of the most underrated personalities in the world of rock. So far he is the only guitarist who could possibly be a match for the great Clapton, and there's his Traffic group, of course, which also turns out material that other groups use (Chicago, B S and T, etc.). I must say that these groups haven't done Traffic justice in their versions of its numbers.

Steve is a genius. He had his first successful group when he was 15 years old, an age at which Clapton was relatively unknown. He has been turning out fine music and lyrics ever since on guitar, keyboards and several other instruments.

Ron Wishon
Route 1, Box 319c
Yadkinville, N.C. 27055

Dear Editor,

I live in Leland, Mississippi, the home of Johnny Winter. He's a great bluesman but many people here have never heard of him as the guitarist. They may recall his family living here years ago but that's all. Folks here are wonderful, but they hate hard rock. They listen to Top 40 or country music. Hard rock is having a hard time. There have been good bands come out of here, but they go to the West Coast or Canada. Maybe someday hard rock will be liked here.

Charley Brenner
Leland, Miss. 38756

Dear Editor,

You just seem to write about music from San Francisco to Muscle Shoals. But never about Hawaii. The music scene here is a very rich one, consisting of everything from Hawaiian slack key to hard and heavy blues. The concerts are about the best thing. In the last year we have been able to see Blind Faith, Love, Delaney and Bonnie and Friends, Led Zeppelin, Chambers Brothers, Grateful Dead, Quicksilver Messenger Service, Steve Miller, John Mayall, Arlo Guthrie, Linda Rondstadt, and a host of others with more to come.

Hawaii is also brimming with homemade talent. The foremost of the vocal bands is Sun and the Moon who do their own material and do it very well. There are others just as good too — Spencer Hill, Juke, Pilfridge Sump, who have just broken up and were and are still a major influence, fusing jazz and rock.

Hawaii isn't all those Hawaiian guitar sounds -- there's another side of music here. We have more to offer than Don Ho and company.

John Stinson
403 - F Sigmer
APO San Francisco 96553

Dear Editor,

I agree with Eugene Turner's letter that Hit Parader should remain non political. It wouldn't be so bad if political magazines didn't follow the belief that if it's left wing we should be all for it, if it's right wing it's wrong. Just once in a while they could support a conservative view when it's in the right. While many adults are brainwashed by the right, youth is quite often brainwashed from the left. Either is bad.

Another comment: it is unfair to assume that because certain musicians are labelled superstars (Clapton, Winwood, Bruce, Baker) that this is their own idea. Many people tend to put these people down because they resent their supposed egotism. Clapton once said: "This supergroup business is all to do with offices and agencies and press and publicity people. They're the ones who invent these things...it has nothing to do with the music."

In closing, how can S. Andrew Schwartz, in reference to bootlegged albums, say: "These artists have made plenty off us, the rock and roll fan, and the record buyer. Why shouldn't they be on the receiving end for a change?"

First of all, bootleg albums cost as much or more than legitimate albums. Secondly, if he doesn't think he's getting his $4 worth when he buys a record or if he doesn't think the artist deserves credit and payment for his work, then nobody is forcing him to buy the records. You just can't rationalize making, buying and selling records of stolen material.

Marshal McBride
940 Askin Street
Maumee, Ohio 43537

Dear Sir,

Only Mountain and a couple of others are still carrying out the trends begun in 1968 by Cream, Blue Cheers and the Jimi Hendrix Experience. These were the big three and their members have really deserted us. When I heard Blind Faith for the first time I was worried about the kind of mellow garbage Clapton was getting into, and he has gone downhill ever since. The same thing occurred with the break up of the Experience and my first encounter with the Band of Gypsies, which contained the same kind of non-heaviness. This ridiculous album and plastic group was additionally bogged down by drummer Buddy Miles.

Every group to emerge from that time on has not been playing rock as they will tell, but instead have

JOHNNY WINTER's group, featured on the last couple of albums by the guitarist - blues singer: Rick Derringer (guitar, vocals), Randy Hobbs (bass, back-up vocals) and Randy Z (drums)

been playing dainty little jazz numbers. Rock music was originally intended to be loud and raucous -- escape music.

The music put out by today's sissy groups makes you aware of what's going on instead of taking a trip.

Another ridiculous attempt at starting a new fad in groups has actually proved to be a success. This attempt was started by the Band whose music, despite what non-musicians say, is easy to play. Any truck driver or hired hand can play stuff like this. I think it's a shame that what they're listening to amounts to a plot by adults to make youth like their music. "Good wholesome music" just isn't where it's at. The original blues musicians, black and white, don't know how to play their own compositions. Cream was the only group to play them decently. What kind of blues is that played by Blues Image? It's about as heavy as the Lennon Sisters.

Felix Pappalardi realized that with the break up of Cream there was a giant gap left in the music field and proceeded to fill that gap with the only decent group available for consumption by human ears. There has got to be more than one source of music for people with taste such as mine.

Joe Nothern
Box 334
Lomita, Calif. 90717

Dear Editor,

Being a "TYA Freak" I was very happy to see you printing something about Ten Years After. It was unusual because these guys never get any lengthy, in depth write ups. Nor do they get any airplay over AM radio here (gripe! gripe!). Alvin, Ric, Leo and Chick seem like four very interesting people. Thanks for mentioning Cold Blood too. And Ike and Tina Turner. Can you dig up something about other great people like the Keef Hartley Band, Black Sabbath, Van Morrison, Laura Nyro, Elton John, Siren and the Jerry Hahn Brotherhood.

Emilie Hata
Huntington Beach, California

Dear Editor,

I was certainly very pleased to see your article on Slade, the skinhead rock group which is "more than a spokesman for a new movement", whose members' favorite sports are vandalism, destruction, making unprovoked attacks on long hairs, homosexuals and the wonderful game of "Paki-bashing" which is the act of making unprovoked attacks on Pakistanis and other unarmed and defenseless non Whites.

I hope soon that we can hear about groups who are spokesmen for new movements against Blacks, Puerto Ricans, Jews, Italians, hippies, commies and all those other people who make the trouble.

Long hair or short or none at all, makes no difference. What counts is what goes on in a person's mind, and obviously the skinheads have none or have chosen not to use theirs. This deserves NO place in your otherwise fine publication.

Michael Craven
505 East 79th Street
New York

Dear Editor,

I agree with Steve Johnson that money hungry groups like BS&T, Chicago and Flock are moving away from what a lot of people consider real live rock. I do feel that these groups have talent but they are playing for themselves, not their listeners. But this type of music won't last -- it just doesn't have the emotional impact that hard and heavy blues and rock have to offer.

I've heard many musicians say that blues and rock are just simple, primitive mediums that even the most rank amateur can play with ease, but I don't think that that's especially **bad.** I think the predictability and repetition of this kind of music makes it all the more exciting and involving. How many times have you heard or watched a blues artist or group and actually felt or "predicted" the next few bars of a solo?

I don't think it makes the music any lower or less expressive, but just the opposite. It involves the listener. I will always pick Creedence over BS&T. Fleetwood Mac over Flock. Foot stompin' is just my thing, I guess.

Mike Dillon
Mesa, Arizona

Dear Editor,

So Steve Johnson says the English brought the blues up to date. They played them with distortion, feedback and special effects. Blues was not meant to be played with all that stuff. The blues men of the South set the style and that same old style is still being played today. Why bring it up to date?

It's a shame that these men don't get the recognition they deserve. They are a special type of musician for a special type of music.

L. Darbyshire
Fairham, Ohio

Dear Editor,

I don't agree with what Burton Cummings of Guess Who said -- "Still I guess we sell more albums than the really bubble gum acts, such as Tommy James." I will agree that Tommy James used to sing bubble gum, but not anymore. You certainly couldn't call "Crystal Blue Persuasion" or "Sweet Cherry Wine" bubble gum. Those songs tell it like it is.

Candy Morgan
13234 Herrick Avenue
Sylmar, California

PS: Is the Guess Who group the same group that had the big hit a couple of years ago with "Shakin' All Over" in Canada?
(Editor's Note: Yes.)

HIT PARADER

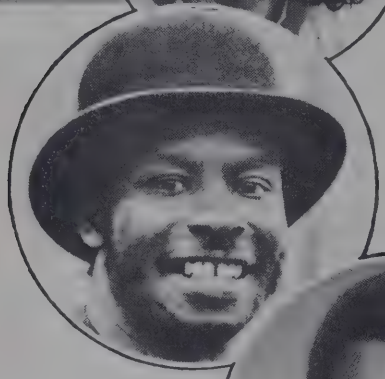
NEXT ISSUE

MELANIE

ERIC BURDON

FREDA PAYNE

AL KOOPER



Plus:

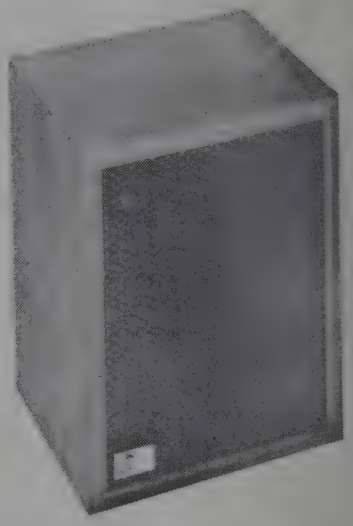
Chambers Bros.

Sam Moore

James Brown

Ace Trucking Co.

HIT PARADER



EPI MODEL 50 — A NEW LOW PRICE SPEAKER

The Model 50, EPI's newest addition to its line of speaker systems, is low priced without sacrificing sound quality. It sets a new standard of performance in this price and size range.

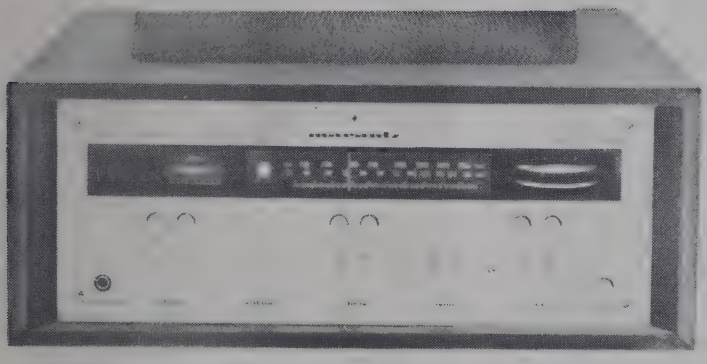
Extremely compact, 13" x 10" x 8", the Model 50 can be easily placed anywhere for great performance. Solid walnut with a dark grille cloth, it incorporates the design principles that have accounted for the success of the EPI line. Two accoustic suspension drivers are combined with a simple crossover network. Long voice coils and small dimensions assure low distortion and wide dispersion.

The Model 50 has a frequency response (*3db) of 50 - 18,000 hz. The minimum amplifier power required is 14 watts rms.

NEW STEREO MAGIC
HOME RECEIVER

FOUR-CHANNEL PHONOGRAPH RECORD
FROM VICTOR COMPANY OF JAPAN, LTD.

MARANTZ MODEL 27 RECEIVER



NEW STEREO MAGIC HOME RECEIVER

Stereo Magic introduces a new Home FM/AM, FM Mpx. Receiver in Walnut Cabinet with 6½ Speakers. The new model DS-1917 is designed to fill the need for a low priced quality music system, especially suited for young couples, and high school and college students.

Despite the reasonable price, the DS-1917 has a quality of tone, clarity, and sensitivity found formerly only in sets priced to sell at much higher prices. Genuine hand rubbed walnut finishes are used on the cabinets, and the overall appearance is of high quality.

Features include Headphone Jacks, Strong AFC with an On-Off switch, selector for AM, FM, FM Mpx., and Phonograph or Tape, and full Stereo Controls for Bass, Treble, Balance, Volume and Tuning, and a Tuning Meter and Stereo Light.

The circuit uses 19 transistors and 11 diodes in a single ended push-pull system. Output power is 60 watts peak music power with hum and noise of less than 6 mV.

MARANTZ MODEL 27 RECEIVER

Combining powerful distortion-free amplifier with an outstanding Marantz AM/FM tuner, the new Marantz Model 27 delivers 60 watts RMS with both channels driven at, or below, its rated distortion of 0.3% at any audible frequency.

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The impressive FM quieting slope of the Model 27 offers 65 dB of quieting with a 50 signal and an IHF sensitivity of 2.8. The Model 27 has an etched front panel and black-out dial and comes in a woodgrain finished case.

VICTOR COMPANY OF JAPAN ANNOUNCES NEW FOUR-CHANNEL PHONOGRAPH RECORD

This exciting new four-channel phonograph record produced by Victor Company of Japan, Ltd., is played in Tokyo. A special four-channel decoder, left, is required to play such records, which, according to the company, give the hi-fi listener sound quality superior to conventional stereo at a cost far below that of four-channel tape.

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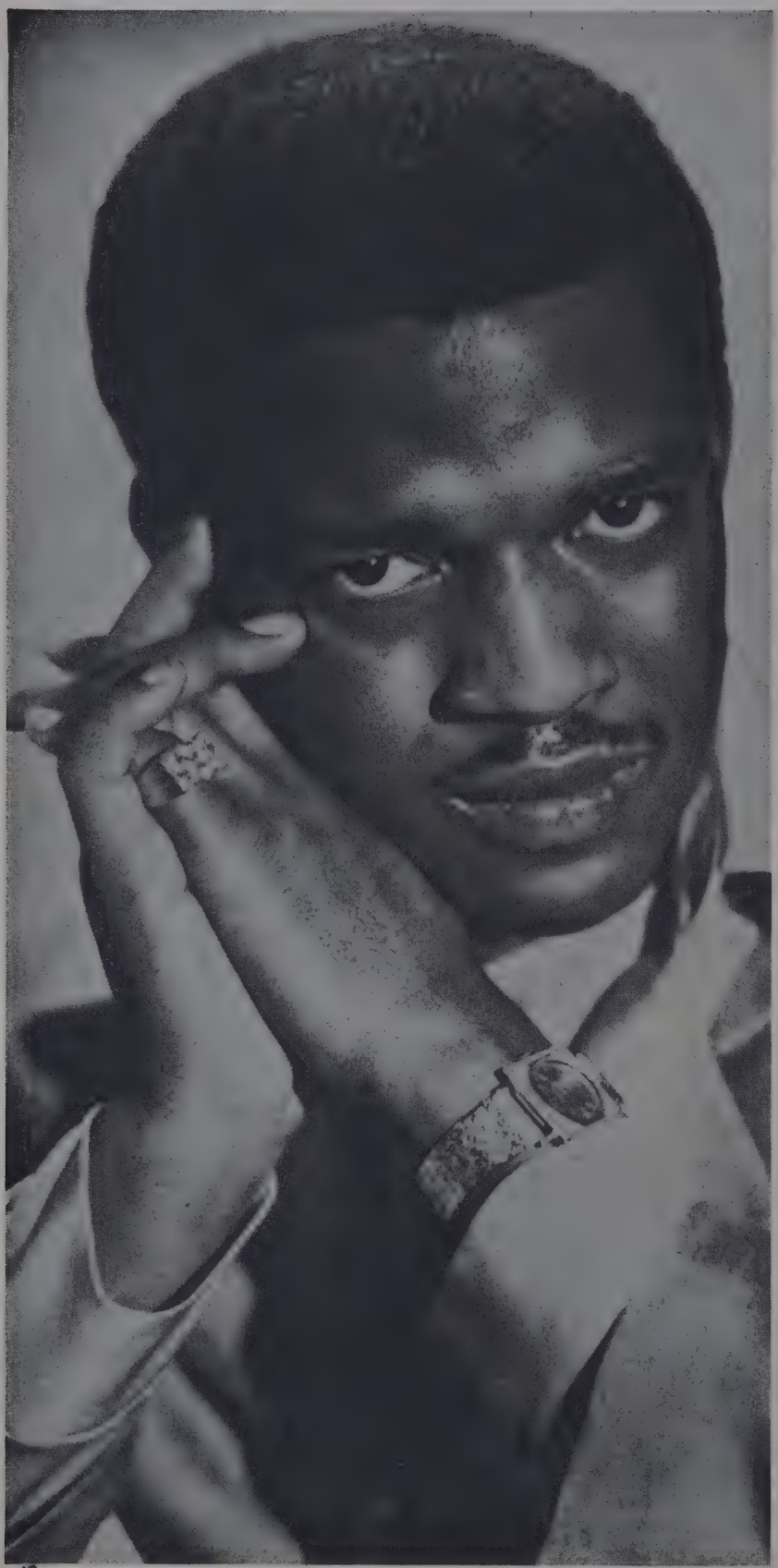


"WAR" Gets EDWIN On College Circuit

"War" was a serious soul song, according to Edwin Starr, and "War" is part of the new wave of soul writing. Edwin is the one who took the Norman Whitfield - Barrett Strong title to the top of the charts. And it also had an effect on Starr (previously better known as Agent Double O Soul) and his career.

During his gig at the Apollo Theater, Harlem, Edwin took time out to observe: "I go from here into a tour of colleges. I've always played the occasional college but since 'War' took off I've been booked into a lot more.

"I guess the anti-war sentiments of the song are in sympathy with the thinking on the campuses.

"I think that 'War' is also part of the changing approach to soul songwriting. It's a new record, I feel, dealing with reality. It cuts away from the o' my - baby - left - me - I'm - so - sad type of soul thing that appears so often that you'd think that was all soul singing was about.

"'War' is really getting away from all the fantasy and probably that's why the underground people picked up on it. After all there is no reason why a soul song shouldn't comment on

a broad situation rather than a personal, emotional situation. The world isn't just based on that. Anybody whose ears aren't screwed on backwards should be able to realize that."

"War" came to Edwin Starr when he was sitting in Motown's offices in Detroit with Whitfield who also produced the record. Whitfield pulled it off the Temptations' "Psychadelic Shack" album and said he thought it might rate as a single for Edwin.

Recalled Edwin: "Neither of us thought after we cut it that it would be such a big hit. We thought it was a good strong record, but not the smash it became. I heard it and thought it was about as far away for 'Agent Double O Soul' as we could get" – (that was a major hit for Edwin) – and although it sounds a real complicated thing on the single it wasn't as hard as that to get it together.

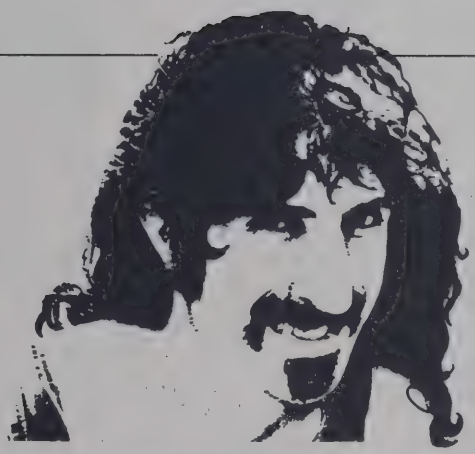
"I did my part first, anyway, and Norman added the backing track later. The hardest part was to erase the Temptations version from my mind – it's difficult being a solo singer working on something that a group has done.

"I had to literally think four or five different ways before it came out right. The background singing was done by the Stylists, who were the boys and the Andantes who were the girls. I think they did a fantastic job – they are just more or less session singers at Motown which gives you an idea of the talent the company has. I wasn't signed by Motown, you know, I was with a record company that was taken over. I was already recording, had my style and thing, so I didn't get the Motown treatment, you know, the choreography and so on."

Edwin has some positive views about the scene today.

"It's in a state of transition right now and anything goes," he said. "I went to see the 'Woodstock' film, came out of the cinema and went across the road to see 'It's Your Thing' which features the Isley Brothers and is a big soul show. All these things are in direct relation to each other – there are no crazes anymore, no chance of people going completely overboard for just one particular kind of music. Through the years we have all learned to exist together.

"That's the way I like it." □



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NASHVILLE BEAT

Tex Clark

by Tex Clark

Paul Coleman has been signed by Roost Records. Rev. Willie Green to Gee-Bee Records . . JOHNNY CASH doing great with his TV here, he has lots of new talent booked for his show . . Thanks for all your cards and letters, I read everyone and appreciate your interest . . Don't forget when you get to Nashville, and want to make a record, or you need promotion on your present record, I will be glad to help you line up your session and material . . Brite-Star has helped a lot of artists on the road to success, of course not everyone that Brite-Star promoted becomes a star, but at least your best bet, in Nashville, is BRITE–STAR, for recording sessions and promotion . . Glad to see James Brown on tour again . . JOE TEX here in Nashville for TV shows . . On the country side, write to Tonnetta Watson, Box 434, E., Rt. 3, Clarksburg, W. Va. 26301, she has a great country side out for dee jays . . Also my good friend WIL BANG who we mention many times in out column has been signed by a major label, he will answer all your mail if you write him at Wil-Echo Ent., Box 25644, Raleigh, N. C. . . Also I am proud to report that THE CLOUDS are now on a six months tour in South Africa, their records can be obtained at your local record shop or send $1.00 to The Clouds, 1623 Kinsella Ave., Belleville, Ill. 62221, and they will mail it out to you . . We are real proud of both Wil Bang and The Clouds for their success, it just proves that the Brite-Star clients make it in the world of music . . Be sure to send all material for this column and records for review to Tex Clark, 728 16th Ave. S., Nashville, Tenn. 37203 . . Here is another good note about my good friend JESSIE BOONE, he has a new record for dee jays and his address is 623 Holloway Ave., Albany, Ga. . . Be sure to stop in and see me when you are in Nashville, or call me if you desire promotion or a Nashville session, and be sure to see Brite-Star's ad at the bottom of this page . . Send all material and records for review to TEX CLARK, 728 16th Ave., S., Nashville, Tenn. 37203.

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Paul Coleman

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EDWARD HOLLAND

A Business Approach

Edward Holland was one part of the Holland – (Lamont) Dozier – (Brian) Holland that racked up possibly the most impressive, consecutive string of soul hits for the Motown company, concentrating on Diana Ross and the Supremes and the Four Tops. It made him over a million dollars a year for several years.

Now he runs Invictus Records with his brother Brian and Lamont Dozier and they had hits with Freda Payne and Chairmen of the Board, still ploughing their soul furrow.

Only Edward Holland doesn't write anymore – he gets his kicks from being a businessman, running the Invictus and Hot Wax labels, the company's recording studio, management company and so on.

Songwriter to businessman. How did it happen?

"I was always a businessman," he says. "Basically business oriented – songwriting to me was just a way or means of involving myself in a lucrative income. Coming from a poor family and so forth sent me in search of myself. It caused me to think money and at that point. I felt that the entertainment business was a very very lucrative one. To be quite frank.

"After noticing Motown Records and noticing that my brother Brian and Lamont had an exceptional ability when it came to writing melody and producing, I also saw that lyrically they weren't as strong in that area. Motown at that time was very undeveloped in certain areas, having several artists that no one had really involved themselves in.

"I felt if I could take a business approach or a business attitude towards creativity I could probably direct my brother or Lamont into being more than just creating spastically, getting them into a sort of production line activity, very potent, very strong and very consistent. So I came to my brother with this idea and at the time he didn't think it could be done. I did.

For Edward Holland his idea took two years to evolve.

"During this time basically I had become very reclusive," he admits. "I just concentrated and thought how I could develop a commercial approach to a lyric. I studied a psychological approach to writing a lyric which I thought could be very effective. So I spent two years writing lyrics over and over again, studying them, using what they call repeat formations, being repititious, just learning what attracts people to lyrics.

"After doing this I came back to my brother at Motown. They were active at that time but not too active. No one was...it was the thing with creative people they created when they felt like it, when they felt the inspiration.

"I don't really believe in that.

"So we set the format down and started working systematically."

At this time the Holland-Dozier-Holland partnership was working, turning out material for five or six groups. Ed Holland didn't like this – he figured that they should take a couple of groups that had potential growth and concentrate their man hours of work on them, rather than five groups.

"We chose the Supremes and the Four Tops and that's how it happened," said Edward Holland. "But now I'm a businessman, running my companies. I don't miss writing, I'm satisfied with the way things are. I can take writers, as I've done before, and direct them and give them my philosophy. Or take what they are doing and groom it. I get a lot more by having them do that and having me stick on top of the company.

"In any case ten people can write faster than I can!" □

The HDH team back then -- left to right, Lamont Dozier, Eddie Holland and Brian Holland

READERS' REVIEWS

BLACK SABBATH
Warner Bros.

Magic has finally wormed out of the drug attached stigma, come out from behind the 'psychedelic' album covers and pretentious arrangements and found its way into a hard rock environment. **Black Sabbath,** (the name of the group, their first album, and the first cut on the album) is frightening, frenzied, driving, satanical and excellently played, arranged and produced. Four musicians who I have never heard of before lay down one of the heaviest magic-music statements you'll ever hear.

This album is a far cry from 90 percent of the junk that gets passed off as rock these days. From the opening thunderstorm to the last scream you hear only solid head-throbbing original rhythms, designed to reinforce your perception of the supernatural, evil powers that roam the earth. After listening to Ossie Osborn's vocals, which are unlike any previous style, one can't help wonder about Lucifer and the powers of darkness.

This is definitely not a good time album and you probably won't hear it on many radio stations. It's too dangerous for 12 and 13 year olds to get into. Go out and get it, but stay in your magic circle when you listen to it.

Mike Dillon
Mesa, Arizona

GRAND FUNK RAILROAD
Closer To Home
Capitol

This is Grand Funk's third album and they seem to be exploring a new field in this one. Unlike the last two albums, this one does not concern itself wholly with that brand of hard rock with the tricky guitar solos that was their trademark.

One thing, however, that is even more intensified on this album is the bass playing of Mel Schacher -- when played at the right level, which is loud, the bass on this album rattles the walls of my house. But it isn't just the loudness -- Schacher plays, in my opinion, one of the best basses in rock.

One of the best cuts on the album is **"Sin's A Good Man's Brother"** which has good lyrics and a fine Mark Farner guitar solo. This cut though is matched by **"I'm Your Captain"**. The lyric is hard to follow because, I'm sure, it has some deeper meaning. I'd like to see it printed out. The melody is also good, somewhat lighter than most GFR songs.

Ronald Skinner
402 Brettwood Avenue
Florence, South Carolina

STEPPENWOLF
Monster
Dunhill

When you listen to them with the lights out, eyes closed, it really blows your mind. But all Steppenwolf's songs have meaning -- the title song, **"Monster"**, shows that John Kay is concerned about America, that the country is killing its soul. The cover shows the same thing. We should take good care of America before it turns into, like the song says, a Monster.

Steppenwolf is a very intelligent group and this is reflected in their songs, which can be heard and appreciated on many levels.

Cheryl Arrowood
Blackwood, New Jersey

NEIL DIAMOND
Gold

Recorded live at the Troubadour, Los Angeles, Neil Diamond has nine of his own songs on this album. **"Cherry Cherry"** and **"Thank The Lord For The Night Time"** seem to be taken faster and have more feeling. **"Solitary Man"** was better done in the studio, but still must be about the best thing Neil Diamond has ever written. Neil introduces two new songs, **"Lordy"** and **"And The Singer Sings His Songs"**, the latter off the previous album and is his favorite, as he says on this album. It's a soft spoken song that must have a deep meaning close to Neil. What the meaning is I don't know, but I can feel something whenever I hear the song. Many people

put Neil down for his work against drugs, but whether you agree or not, listen to Neil Diamond. He is gold.

Stephen Andrews
(address withheld)

THE BEATLES
Let It Be
Apple

"Let It Be", unlike **"The Beatles"** or **"Abbey Road"**, has a certain freshness about it, but it also has no really powerful song on it like **"Happiness Is A Warm Gun"** or **"Something"**. There are good points like Paul's guitar on **"Get Back"** and **"I Dig A Pony"**, and also some fantastic sound effects on **"Across The Universe"**. But it's a sad record, probably because it was released in the wake of the Beatles breaking up. Only the memories remain.

Jim Felton
Steve Maynard
58 Pleasant Drive
Cheshire, Conn.

PROCOL HARUM
Home
A&M

The fourth album from Procol and it holds a surprise. Matthew Fisher, organist, and David Knight, bass, have been replaced by Chris Cropper who handles both instruments. And poorly too. Unless you are a hardcore Harum fan, this isn't for you. Gary Brooker's voice and piano style are the same and Keith Reid's lyrics are as strange as ever, but something is missing. Probably Fisher and Knight.

James P. Collins
125 Claremont Lane
Palm Beach Shores, Florida

PROCOL HARUM
Home
A&M

The cover of Harum's latest album is, at first glance, quite incomprehensible -- and remains so after a second, third, or fourth examination. But the music inside is more of the good stuff that took a year to produce since **"A Salty Dog"** by the group. **"Home"** is an extension of that album. There has been a slight personnel change and, if anything, this has improved the quality of their sound.

A Procol Harum song consists of Gary Brooker, piano and vocals, or Robin Trower, guitar and vocals, putting Keith Reid's words to music. Keith writes fine lyrics, but Gary's interpretations tend occasionally to become repititious. Robin's **"Whiskey Train"** is the best piece on the album, but it is nearly impossible to rate works individually by a group with Procol's consistant quality. There isn't a bad song on the album. The music is all warm and tight.

Brandon Nelson
1800 Bancroft
Lincoln, Nebraska

FRANK ZAPPA, MOTHERS OF INVENTION
Burnt Weeny Sandwich

Irony -- that is one thing present on every Frank Zappa record. **"Sandwich"** is an album which has many different styles and influences present, among them Mid 50's greasy rock and roll, blues, boogie woogie, classical music. Mix together for 44 minutes and 30 seconds and you have pure Zappa.

It's very complex. Full of sudden changes. It will be strong and vicious and then, instantly soft and lyrical. Sometimes it seems totally repulsive on the surface and then after you dwell on it it can become oddly beautiful.

The musicianship is excellent. Zappa's guitar is the best I've heard and Don Sugarcane Harris' violin is dynamite. Zappa's work is for people with a high and polished taste for rock and jazz. Zappa will blow your head **together.**

Garry Velletri
24 Homer Place
Poughkeepsie, New York

JETHRO TULL
Stand Up
Reprise

In terms of sound, production, bizarreness, and all round niceness, this not only equals but surpasses their other album, which was a nice but somewhat amateurish effort. Instead of finding another boring, never ending **"Serenade To A Cuckoo"** type of thing, I find in its place a heavy thing called **"A New Day Yesterday"**. Far out. I smiled a lot more through **"Jeffrey Goes To Leicheister Square"**. **"Bouree"** made the European charts for the group as a single, although I can't see why. Some nice flute and drum work but a boring tune.

If you are into Jethro, get their three albums in the order they were released, perhaps for no reason than to view their progression from mediocre pseudo-jazz to their own type of thing that, if need be, could be classified as Jethro Tull music.

Mark Barnett
29 Tanner Street
Portsmouth, N.M.

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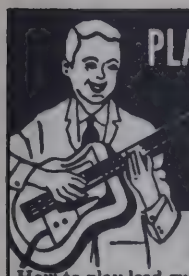

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JOHN PHILLIPS

A Certain Time For A Certain Music

John Phillips, since he spun out of the Mamas and Papas, has been busy working. Not least of his work was a short personal appearance tour that presented him solo with back up group doing his own nice and personal material. He was also involved in the incredible "Myra Breckenridge" film, but only to the extent of writing two songs for Mae West which he did because he is a friend of the director Michael Sarne.

"Two songs and then I split. Not because of the supposed scenes that were happening, both in front and behind the camera, but because I don't like working on other people's projects," he said. He and Mike Sarne are now working on a new film called the "Byron - Shelly Project" which is about the two poets and their ladies and is an attempt to equate them with their far out ideas with the youth of today. "The first hippies", says John more or less seriously. Mike Sarne calls them the first Bob, Carol, Ted and Alice. Again more or less seriously. Some shots of John's performance are included somewhere in the film and Mia Farrow has been mentioned. And then there is a John Phillips musical, in association with Michael Butler the man behind the "Hair" business, his movie production film with Lou Adler (also on the scene with the Mamas and Papas and those days) that has done "Brewster-McCloud's Flying Machine" and his record production company...and so on.

All this activity should stop people asking John Phillips about the Mamas and Papas. "But they don't", he admits. "And we'll never get together again because we were beginning to get bored with the whole thing before we finished anyway. Our very last album took over eight months to get ready because we were bored with doing the same old thing over and over. We were tired, and so everyone was trying to avoid the inevitable -- getting to the studio and getting down to it. So now all my singing is solo.

This surprises some people because John Phillips never sang lead with the . . .well, we're not supposed to talk about that group.

John also considers that he is a country singer, because he has been into the Nashville business for a long time, before it became fashionable.

"There's always a time for a certain kind of music to break out," he thinks. "California Dreamin' " and 'Monday Monday' the big hits for the Mamas and Papas" (there he goes again)" were written a long time before they were recorded but at the time you just didn't do that kind of song. It wasn't fashionable, I guess. But then the Beatle thing started and everything was wide open. At least open enough for our group and the Lovin' Spoonful to say our pieces."□

CHICAGO

(continued from page 37)

international festival scene.

"Naturally it would be great," he said, "if a couple of well organized free festivals could be arranged. We discussed this with some promoters who'd be willing to put up a certain ammount of bread to help make it as free as possible. If people wanted to they could make a donation or have a token admission of say a dollar. As a band playing such an event we would write off any expenses as a tax deduction.

"It could be quite nice because Uncle Sam would in fact be paying for all the kids to hear the music free. I mean he'd get most of the money if the bands got paid for appearing."

The movement towards free music is just part of the schizophrenic whirlpool of social reforms which is tearing at the foundations of America, agrees Terry.

"But unfortunately the social revolution is being very misdirected in many ways, he commented. "The drug scene has started to get out of hand, with hard drugs and chemicals becoming prevalent."

This was an accurate and first hand observation because Terry's brother is a member of Chicago's narcotic police squad.

"In many places the people get high and only want to stay high. . .they never seem to come back to reality."

After a few tales of strange people, Terry added:

"The reason for this state of affairs is that there is a lot of money to be made out of pushing drugs. There are now so many people who can't or who just won't do any kind of work. So to live this way they just push dope. The profits really are enormous and the potential market is so vast."

The conversation swung back to Chicago's records and their big single "25 or 6 to 4." It bugged me when I first heard it: is it a nuclear equation? Does it mean 25 or six parts of Bacardi to four of Coke? .....Or a trendy young lady with some extraordinary vital statistics.

Terry laughed: "I never thought of it like that. What in fact it refers to is the time. It's just that it was 25 or 26 minutes to four in the morning when that particular song was written. The story line is just about a guy trying to write a song and lacking some kind of inspiration and in frustration he glances at his wrist watch."

Toronto Festival tapes are still unheard

And we know what time it was!

Despite the fact that the second album didn't receive anything like the kind of acclaim the first Chicago album got, Terry revealed that it sold more copies. "It outsold the first, funnily enough," he said. "The first was loose – a kind of jam thing while the second was laid together more tightly. The third will be a combination of both but a lot more freer. I think it's quite different from what we did before.

"Actually I still like the first one best of all but now I'm beginning to like the third album best of all. We have our double album and we are busy preparing further material. Like most of our albums we want to include some live material. Maybe from the Isle of Wight Festival.

"Or even those mystery tapes from Toronto. □Roy Carr

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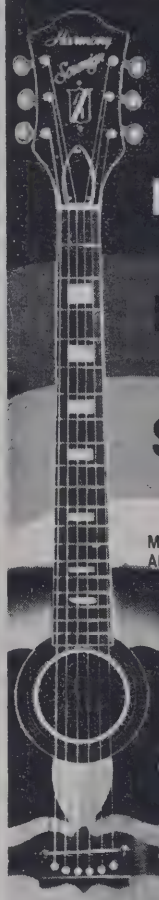

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new stars on the horizon

If, a rock-jazz group, seven strong from England, arrived in America this summer and played in Los Angeles and Chicago and New York. No ifs about it but the group drew very strong audience and critical reaction to their blend and fusion of two musical forms.

And they enjoyed it. Leader and tenor saxist Dick Morrissey comes from a strict jazz background, starting out playing in British pubs at the age of 16 -- 14 years ago. He reflected on the rock audience and the jazz audience in between one of If's sets.

"I don't know if being involved with If has changed my playing -- I suppose it must be different. But what really surprises me is the audiences -- that's a major change. I've never seen so many people cheering before.

"The thing about jazz is that it is a very confined thing. With pop a lot more people know about it. When I used to play in one boozer in London and then play somewhere else in the city the next night, the same people would be there every time. It must be that the people who are what you'd call rock freaks don't know about the jazz scene.

"It's funny because right now a lot of it is so similar these days. I'm not a complete stranger to this side of music. After being on the jazz scene for eight or nine years I worked with electric bands, or whatever you want to call them, for two years before forming If. Playing with Freddie Mack was the first venture into this area for me, playing his kind of blues and soul stuff. I found it very loud at first but I enjoyed it. Then I spent a year with J J Jackson as the Greatest Little Soul Band in the World -- honestly that was our title which was later changed to Dilemma and finally ended up without J J as If.

"Working with J J Jackson turned me on to some great bands. Over the years I'd listened to pop and rock because it was part of the scene but when I started getting into music it was all Tommy Steele and that kind of thing. Elvis Presley imitators, so it really meant little to me. But now, over the last couple of years, there are things like Blood Sweat and Tears and Chicago. And Grateful Dead -- too much. The Dead are such incredible musicians. We rehearsed If for six months before we started working and I found that at the end of it I was happier than I had been for years. I really like what we are doing."

If's line up is: John Mealing, organ, piano, vocals; Terry Smith, lead guitar who formed the group with Dick; Dennie Elliot, drums; Dick, who also plays soprano sax and flute; J.W. Hodgkinson, lead vocals and percussion; and Dave Quincy, tenor, alto saxes and flute.

Together their backgrounds run from English hard jazz groups and jazz names like Cannonball Adderly, Stan Getz and Count Basie (working with them on British or European gigs) to pop-rock names like Lulu and Blind Faith. Their album is on Capitol.

MASHMAKHAN

Another group is emerging from Canada, Mashmakhan, which for a long time has been one of Canada's most respected groups on the underground circuit. Now, via "As The Years Go By" it looks as if their name will become wider known.

Mashmakhan is four strong and originally started out in Montreal known as the Triangle and being a trio.

The one who gets a lot of credit for their strong Canadian underground following is Pierre Senecal, Mashmakhan's composer, arranger, singer, keyboard, flute and saxophone player. But despite this, it's a sharing group. Rayburn Blake sings and plays guitar, starting as electronics technician but giving it up in favor of the electric guitar. He rates his early heroes as Johnny Cash, Carl Perkins and Santo and Johnny, and can still revert -- and does -- back to some downhome picking when the occasion demands. But what he likes best in blending jazz, rock and country with some imagination thrown in.

Brian Edwards, the last one to join the group, began as just a singer, taking up

bass at Pierre's suggestion. He joined last year after gigging around America and, strangely, the Bahamas with groups of his own.

Drummer Jerry Mercer has a background that includes singing at weddings with something called the Blue Sky Revue. But in the middle of all the sentiment, he had eyes for the kind of drumming style of jazzman Art Blakey. Now he prefers to forget those weddings and spark Mashmakhan's new breed of music.

Pierre's father owns a tavern and Pierre got his early musical experiences playing with the various groups that appeared there -- he was an efficient sitter-in on several instruments. Before turning professional, he sold insurance.

MOTHER EARTH

Feeling, hearing, seeing, smelling and tasting.

The initials are FHSST and that's the title of a television series which has Mother Earth, the Nashville-based rock group (yes, rock) in one segment. A nice informal half hour look at the life style of the group, all shot outdoors at Mother Earth's farm. Tracy Nelson, lead singer with the group, reckons it shows "an excellent capsule view of our group".

The group rehearse in a converted creamery and the amplifiers usually jack up the volume high enough to blank out the sounds of the electric water pump. No complaints from the neighbors either -- the nearest one is half a mile away.

"People down here accept musicians anyway," says Travis Rivers, the group's manager. "If you're a musician they'll forgive almost anything."

Tracy started singing in Madison, Wisconsin. She was part of the folk boom of the Sixties. "I must have sung 'We Shall Overcome' thousands of times, but it's still a musically beautiful song. I've listened to a lot of gospel and it has influenced the way I sing. It's a structure within which I can create. Music to me is beauty and that's all there is to it. I don't think there has to be social comment to it. How many times can you fit the phrase 'social injustice' into a song and have it come off beautifully? Music to me is such a free spiritual thing."

Mother Earth regularly draw on the best Nashville musicians including Bob Cardwell, group leader, Toad Andrews, who joined the group in 1968, a Texan with the longest tenure, Jimmy Day, steel guitar and Nashville session man, Andy McMahon, organ, another Nashville session man, Jim Hurt, bass, likewise, and Karl Himmel, drums. There's also road manager and song writer Scotty Miller. ☐

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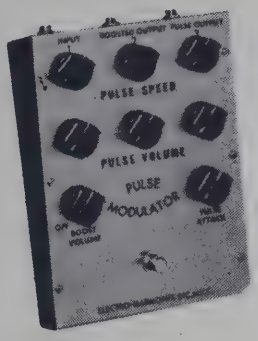

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(continued from page 10)

Canadian singer Andy Kim, guest host

just dealt with rock acts. No trained seals, no jugglers, just rock. She then booked the talent for the "Generation Gap" television show before becoming personal manager for the Brooklyn Bridge, Five Stairsteps and the Isley Brothers.

Talking about the new guest host format of RIGHT ON, she says, "Creatively the show takes on the personality of each host. We work very closely with each host to make sure that he works on each segment with talent that is compatible and complimentary to him. This means that the viewer gets a greater insight into the performer who serves as guest host in a natural way."

It works in several ways. When the Chambers Brothers were hosting their part, they decided to interview an underground newspaper rather than the other way round. The studio audience -- no dancing -- and the viewers enjoyed the experience. And when the Grassroots brought on their press agent Harvey Kreiger to sing and play piano it proved interesting and fun.

All the shows for RIGHT ON are taped in New York, doing two shows every other week which are seen within three to four weeks of filming. They can therefore stay current with what's happening in the music -- because their people are music not television oriented. Most of the groups and singers work live, lip sync-ing is unknown, so you get a great sense of the reality that makes RIGHT ON go.

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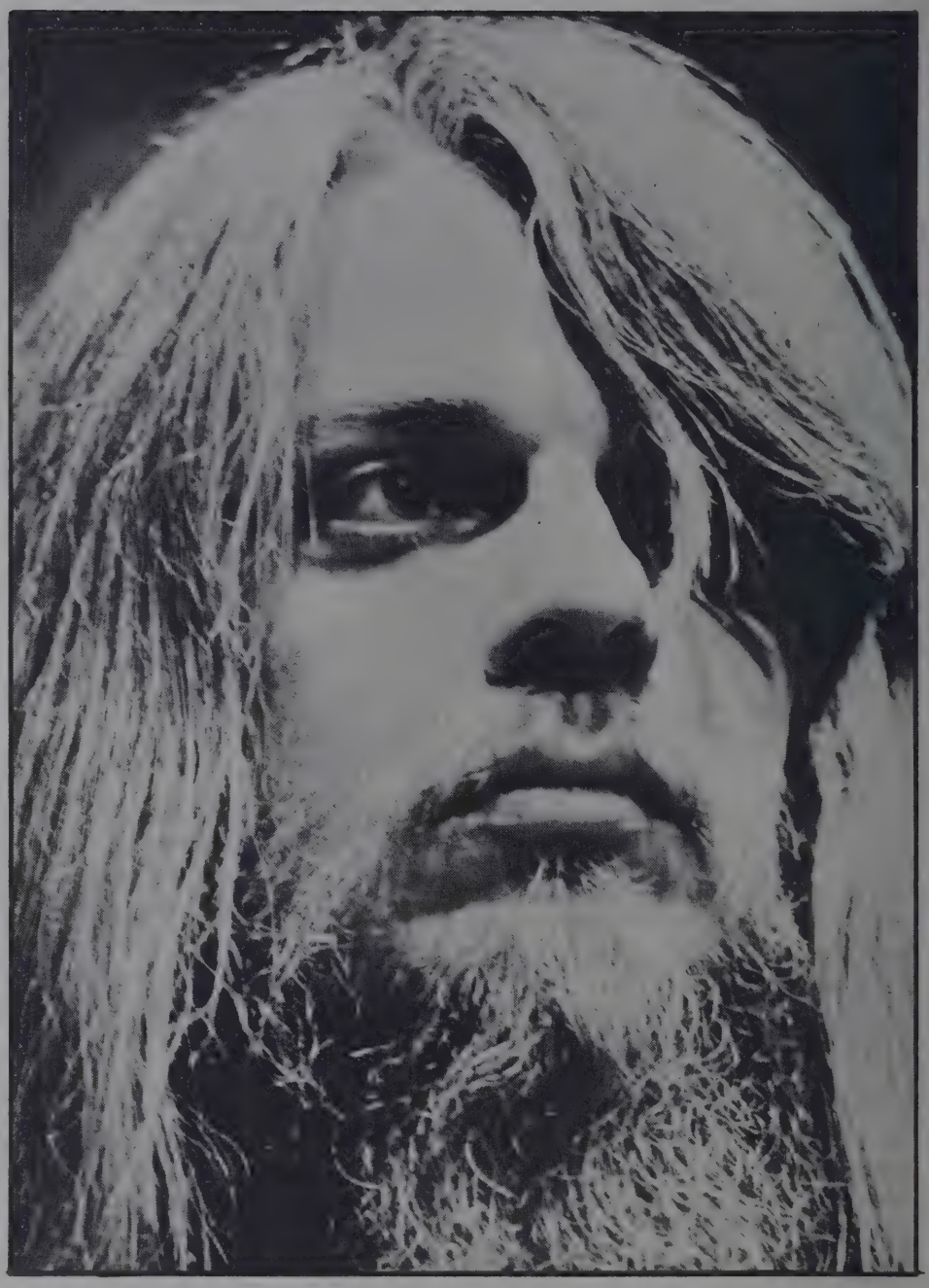
LEON RUSSELL

(continued from page 35)

The nature of the musician is to drift around

Elton John. It's no surprise that all five are introspective - except Leon, all hate to perform live - except Leon, and all five are very hard to interview - except Leon.

He sits cross-legged on the sofa at a friend's house, smoking a cigarette, smiling broadly and looking like a life-sized replica of Lewis Carroll's Cheshire cat. The cat image is a good one for Russell. There is something undefinably sinuous and feline about him. He doesn't walk or run; he flows or floats. A well-known ladies' man on the rock scene, there is also something curiously womanly about him - something knowing, something forgiving. His answers sometimes provoke more discussion than the questions I ask.



Q. Some people say you are a drifter, a man who can't settle down. Is there any truth in that?

A. There's some truth in everything, isn't there? Somehow, the public expects musicians to stay in one place when it's the very nature of a musician to move around and change his ideas constantly. When your ideas are influenced musically, that can change your whole life at a given time. You find yourself rethinking old musical problems in the light of what you've just learned.

Q. Some people have compared you to Al Kooper, who is also a musician who constantly changes his musical ideas.

A. Well, to the extent that we both make a living playing music, there's a comparison. Other than that, I think our musical ideas are very different. This idea that musicians change bands

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and form new supergroups as a lark is all wrong. What happens is you meet someone new whose ideas have something in common with your own. Then, if there is a personal rapport between you, you might sit down and jam together. At that point, you know whether or not you've got something going.

I just did that with Elton John and we're thinking of putting a little band together. Now if that happens, I haven't lost anything, nor has he. Each of us is expanding our knowledge of ourselves as people and musicians. Please apologize to the public for my moving around so much. I'll try to give everyone more warning in the future.

Q. Tell me what it was like to work with Joe Cocker.

A. I love that man and his music. When he sings, he tells you everything there is to say about him as a human being. You talk about good vibes. Joe Cocker is the kind of human being that could vibrate for hours and hours. When we're in the studio, he sends out waves of feeling through his voice that are purer than most people get out of musical instruments. His music is literally his life.

Q. Why has he not performed recently?

A. Because he feels an obligation to do something more than he's done before. As successful as the Mad Dog tour was, Joe feels that he has to do something different now. The easy thing would be just to duplicate that success with a bunch of musicians. Instead, he's taking his time and when he comes up with whatever he gets into, it will be worth the wait.

Q. What about your own musical direction?

A. It's mostly southeastern.

Q. What are you getting into next?

A. Well...it doesn't much matter, does it? We make music to express an emotional state and to share that state with our audiences. The only thing that changes is the method of presentation which is all an illusion anyway. Every musician feels a need to communicate what he sees in his own unique way. The purpose of communication is just more communication, right?

Q. Is it that simple?

A. No, it's that complex.

Q. You started out as a studio musician. Do you like recording better than live performances?

A. I like making music better than not making music. Performance and recording aren't really that much different, you know. In both, you're trying to create a mood, a framework, then say something within that framework. The only thing about playing live is getting that immediate emotional response from a large group of people. When something like the Mad Dogs thing happens, you just get the maximum communication going and therefore, the maximum satisfaction.

Q. What about your own career?

A. Well, it's there all right. I'm just making music my way and that's what I've been doing for fifteen years. Whether it was with Jerry Lee, Mr. and Mrs. Bramlett or Joe, I was still just playing my music. The only difference now is that I have a little more freedom.

Q. Does it feel different to be out front rather than in the background?

A. I've always been out front. It's just easier to notice me this way.

Q. What about the Nashville ghetto in L. A.?

A. The Okie invasion? Yeah, there are still a lot of us there. Of course, now people know about us but that's really the only difference. We still get together and make music three-four nights a week. And yes, my shower still has the echo chamber for my studio.

Q. You were one of the first people to have a home studio.

A. Right. It was very important to me that I be able to get down a new idea right away. It's like writers who keep pencil and paper by their beds. Let's face it, there's only a limited number of ideas to have. Musicians get many of the same flashes at the same time. Look at "Let It Be" and "Bridge Over Troubled Water". That two songs of that nature came out at the same time is strange. But when you think about it, we're all dipping into a universal consciousness. Some people just have more conviction about their ideas than others. Every day I run into musicians who tell me they were into Beatle music before the Beatles came along - and I believe them. It's just that they didn't take the effort to put it down when they got the first flash.

Q. Any last words?

A. Sure. Love thy neighbor - whoever he is. ☐ Linda Solomon

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Communication

by Dom Petro

CIVILIZING

Open the grocery bag, pull out the food and eat. You'd stay alive. Tired? Drop where you are, providing it is fairly soft and dry. Sleep. You'd be rested. Want something that you happen to see? Grab it and own it. Whatever the appetite, gratify it immediately by doing and gulping. It saves time and effort.

Little by little or even faster, your gestures will be swift and perhaps vicious. You voice will reduce to something like a growl. Your vocabulary will match your actions: sparse and direct. How many words would you need to live like this? A club might be necessary. A fur blanket with holes for head and arms would help. Your dog would feel a bit more comfortable with you since you've joined his very materialistic view of life.

Note the short distance between appetite and fulfillment. Our lives are occupied with the area between appetite and fulfillment. Let's take a brief look into this area of living.

Is satisfying our appetites fully living? What appetites? Hunger? Learning? How about separating them? Are the old philosophers correct in telling us to curb our appetites and control them or we endanger our souls, or our bodies, and now, our mental stability? Why do we call satisfaction of our SENSUAL appetites materialism and claim it detracts from our INNER or mental growth? Which is more important: physical appetites or mental or spiritual?

Since mind and body are so closely bound it is not a question of WHICH is most important but HOW we treat each and to what degree. Let's look at it broadly.

We cannot be blamed for having appetites but we can be blamed for the manner in which we satisfy them. If we do so unpleasantly we might justify our actions with, "--that's the way I am--", or "--I needed it--", or "--I waited long enough".

However you see it, there is no escaping one fact: we must not, nor cannot let our appetites govern us no matter what the situation. Why? Simple self preservation. Uncontrolled appetites exclude thinking and include desperation which leads to hospitals, jails, or cemeteries. Controlled and directed appetites give us so much more than hogging or gulping.

Need. We all need something or other. No one can blame another for needing. Outside of emergency, however, need, stemming from appetite can be and should be controlled. Think about listing what you need and what you're doing to get them. Try listing basic or absolute needs for barest living. Then list the comforts for general well being. Then list the luxuries. Note the difference in each listing. Actually the shorter the lists the better chance you have for happiness. Separate whims from needs. Learn to want what you really individually want and not what everybody else wants.

Patience has always been a virtue. The current violence and change fad hasn't changed the fact. It would be interesting to check the number of disappointments we've had in the past few years and to know how much impatience has contributed. Patience is not passive, silent, suffering. Patience in 20th Century terms is simply knowing the right time and place.

Which is it going to be? Direct satisfaction of all our appetites or the more sophisticated appreciation when time and conditions permit. A well prepared meal with several courses, served in a fine environment is always better than any hamburger or fried cardboard served with machine oiled potatoes on paper plates in a Coney Island atmosphere. We defend these foods without realizing that it is simply hunger and impatience that gives them such a kick. Hunger is still the best spice. Impatience in the realm of food plays disastrously with our health. If you know people who live on these quick diets, notice their skin (a quick barometer), and lasting power. Notice the way they eat.

We seek civilization simply because we cannot go back. Once any primitive people have really tasted the conveniences of the industrial age, they prefer or want them. This is reasonable. Why spend all morning carting water to wash clothes when plumbing is available? Try the difference some time. Now animals are very direct and materialistic in outlook. Hungry? Eat! Tired? Sleep! Right there and then. The civilized person satisfies these appetites in a more elaborate fashion. Necessary? Very much so. Humans have a very wide range of responses within this area between appetite and fulfillment. They are cultivated responses and they are as genuine as any basic response. Usually the shorter the distance between appetite and satisfaction the closer to animal.

Inventions have helped shorten the distance between need and satisfaction. The need for music is sought by turning on radio or phono. Well, since it is so much easier to get music then the sophisticate looks further into music than merely clocking it as soothing or exciting -- further development of taste. There's more to music than immediate impact.

Very civilized persons and limp witted clods may have short lists of basic needs. They seem to need so little. The question centers around WHAT our lists of needs and comforts include.

Civilize means to bring OUT of a primitive or savage state. And most of us can be civilized. But why? It is more complicated than living closer to the materialistic animal state. Yet man has always striven for civilization. Is simpler or primitive living less complicated? It's a question.

Civilization reduces some kinds of problems like plague and tries to reduce personal problems like wild and meaningless rampages resulting from long, long boredom, stark want and accidental plenty. The primitive short cuts from appetite to fulfillment are minimal in that they leave out so much: the refinements. If all civilized refinements were gone, we would be left with eating, sleeping, and occasional action. Then -- boredom. Then scramble for high kicks. Then violence, meaningless, wasteful, depersonalizing, maddening, and with plenty of pieces and garbage to clean up afterward. We have no immediate background of primitivism which in generations develops its own subtleties. If we go back, we go back to something like the Middle Ages. Read **Satanism and Witchcraft** by J. Michelet, and **The Waning of the Middle Ages** by J. Huizinga for example, and imagine yourself an "average" person of that time. Man's mind, his Nature, or whatever it is, must refine or become violent. If he develops no taste for refinements he will develop or fill that aesthetic need with something dark or morbid. He moves on -- Upward or Downward. He will move, like it or not.

This is no claim that we are now civilized. There have been and there are individuals and groups of civilized persons. Overpopulation and Pollution of today are problems for today's civilization. It is so hard to be refined in a crowd and while coughing. These very problems are the result of lack of consciousness and imagination: two important elements of the civilized community.

Living as described in TV ads with smiley happiness is certainly not the only way to handle autos, refrigerators, house paint, soap or food. These items are perfectly all right. HOW do we use them? They are means and not ends. Long ago, craftsmen made items for use. The exquisite prayer books with embossed gold and jewels are art works. Old weapons and tools were and are considered excellent examples of casting and carving. But today, items are mass produced and our outlook is different regarding everyday items of use. But we do need and use them. Any struggling house wife in the Middle Ages would have been delighted with a refrigerator. But to elevate the refrigerator to the status of miracle as she would have would be as bad as taking the thing for granted and not really using its fine convenience. Today we refine by the manner of usage and this does not make us mere consumers but constant refiners.

Reading widely and well is one of the first requirements for today's civilized person. There are no short cuts. This will help a great deal in acquiring our so-called Needs and handling them. With so many things to own, it is hard to distinguish between Want and Need. Be sure you need what you want for both necessity and refinement. Or you'll get what you don't need or what others have. You are not others. Do you really need and like what you get or do you get what you really want and like? Do you see and feel more than a year ago with nothing more than what you have and your sharper sensibilities?

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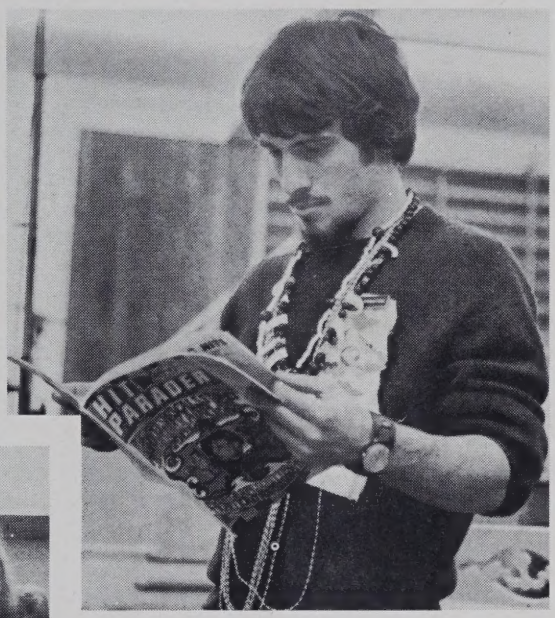

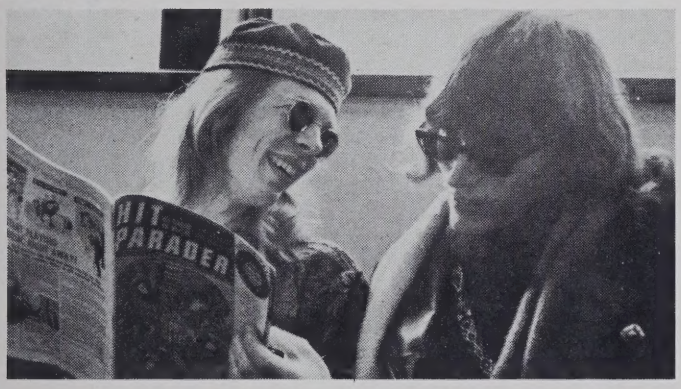

Top: The Young Rascals, Felix (left) and Eddie.
Bottom: Jefferson Airplane, Jack (left) and Jorma.

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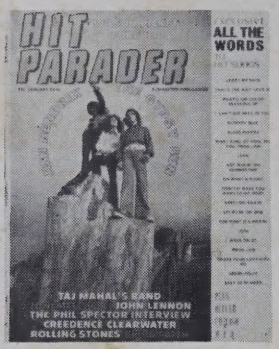
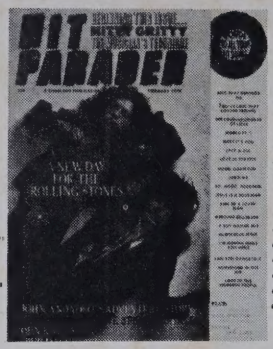


JANUARY,,1970

Jimi Hendrix
Creedence Clearwater
Rolling Stones
Wilson Pickett
Taj Mahal's Band
Blind Faith

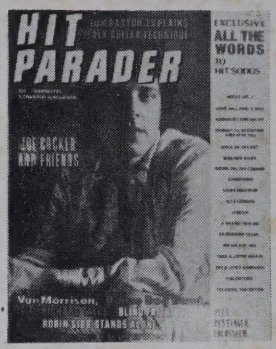
"Carry Me Back"
"Running Blue"
"I Can't Get Next To You"
"Jean"
"Easy To Be Hard"
"That's The Way Love Is"
"When I Die"



FEBRUARY, 1970

Rolling Stones
John and Yoko's Adventure Story
Beach Boys' Mike Love
Steppenwolf's John Kay
Johnny Cash
Deep Purple

"Baby, It's You"
"A Boy Named Sue"
"World Pt. 1"
"So Good Together"
"And That Reminds Me"
"Suspicious Mind"
"I'm Gonna Make You Mine"



MARCH, 1970

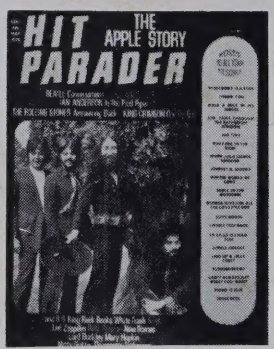
Joe Cocker & Friends
Creedence Clearwater
Van Morrison
Keith Richard Talks
Robin Gibb
Bonzo Dog Band
Blind Faith Quiz

"Holly Holy"
"Na Na Hey Hey"
"Yesterme, Yesteryou"
"Take A Letter Maria"
"Dock Of The Bay"
"Eleanor Rigby"
"Down On The Corner"

APRIL, 1970

Jefferson Airplane
Terry Reid
Bee Gees
Jack Bruce
Eric Clapton
Muscle Shoals Special
Frank Zappa

"Whole Lotta Love"
"La La La"
"Jingle Jangle"
"Jam Up & Jelly Tight"
"I Want You Back"
"Raindrops Keep Falling On My Head"



MAY, 1970

Apple Story
Rolling Stones
King Crimson
Led Zeppelin
Mary Hopkin
B. B. King
Lord Buckley

"Thank You"
"No Time"
"Love Bones"
"Everybody Is A Star
"She Came In Through The Bathroom Window"
"Walking In The Rain"

JUNE, 1970

Ray Davies & Kinks
Harry Nilsson
Ten Years After
King Crimson
Spirit
John Mayall
John Sebastian

"How Can I Forget"
"Hold On"
"Thank You"
"I'll Never Fall In Love Again"
"Hey There Lonely Girl"
"No Time"
"Psychedelic Shack"

JULY, 1970

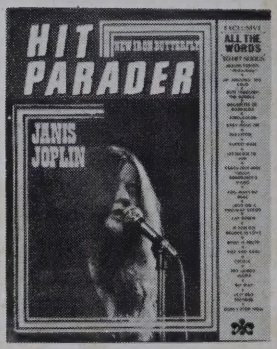
Mick Jagger's Movie:
Al Cooper
Alvin Lee
Ike and Tina Turner
David Ackles
N.Y. Rock And Roll Ensemble

"Bridge Over Troubled Water"
"Ma Belle Amie"
"The Rapper"
"Traveling Band"
"Who'll Stop The Rain"
"Kentucky Rain"
"Hey Everybody's Out Of Town"

AUGUST, 1970

John and Yoko
Joe Cocker
Jerry Butler
Moody Blues
New Canned Heat
Ian Anderson

"Woodstock"
"American Woman"
"Let It Be"
"Spirit In The Sky"
"ABC"
"Celebrate"
"Up The Ladder To The Roof"



SEPT , 1970

Janis Joplin
Jack Bruce
Manfred Mann
New Iron Butterfly
Allman Bros
Simon & Garfunkel

"Up Around The Bend"
"Daughter Of Darkness"
"Soolaimon"
"Puppet Man"
"What Is Truth"
"Cecilia"
"Hey Lawdy Mama"

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